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Reviews.

"Studies in Harmony;" "Key to the Studies in Harmony." B. MOLIQUE. (Ewer and Co.)

When a great master condescends to be a teacher, while in some measure sacrificing himself, he confers an inestimable benefit on others. No doubt, the time and labour expended by Herr Molique on preparing his *Studies in Harmony* would have sufficed for the composition of a new symphony, concerto, or quartet—if not precisely of a new oratorio. The musical community is naturally jealous about the few earnest and gifted labourers it can boast; and that Herr Molique ranks among these will not be questioned for an instant. We are aware that since his residence among us he has devoted himself in some measure to giving lessons in harmony, counterpoint, and composition; for, unfortunately, his talent is too grave and solid, the taste that regulates it too uncompromising, for either to be such *positively* marketable commodities as might tend at once to raise their possessor to wealth as well as eminence. This being the case, Herr Molique, like other distinguished men before him, is compelled to teach in order that the *pot au feu* may be continually and substantially replenished; and as teach he must, he could hardly have done better than impart the system upon which he teaches to the world. Let him, however, explain the reasons that have more immediately induced him to publish this useful, systematically arranged, and thoroughly excellent work before us:—

"My chief inducement for publishing this work is to provide my pupils with a text-book for the groundwork of musical composition, which shall be less verbose and more practical than many works now before the public, while more comprehensive than others that deal superficially with the subject. The persevering self-taught student may, by aid of the key to this work, attain a thoroughly useful knowledge of harmony, while the theoretical teacher will find his labours somewhat lightened by availing himself of the progressive system which I have adopted with success for so many years of my professional life."

A careful examination of the *Studies in Harmony* has brought with it the conviction that there is no better work of the kind extant—none more logically progressive, none more uniformly clear, and none more replete with all the technical information indispensable to the student who wishes to acquire a thorough, and not a merely superficial, knowledge of the subject. Nor is there anything obscurely conveyed—any point of difficulty made more difficult by a superflux of words—from one end of the book to the other. What Herr Molique says in the last page is just as much to the purpose as what he has already said in the first:—

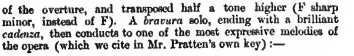
"The materials for composition are now fairly before the pupil; it is for him by further study to acquire the use of them with judgment, taste, and discretion. *If he has wrought faithfully* he can now understand the details of any musical work. The skeleton of musical construction has been shown to him; he must now learn to clothe the framework and breathe life and vigour into his creation. For this purpose, he must study counterpoint, form, and instrumentation. He should also carefully analyse the compositions of the great masters."

The italics are ours—not Herr Molique's. Those few words—"if he has wrought faithfully"—however, are the most important of the whole; for it is only by working faithfully that the learner can do justice to his teacher and credit to himself. Better to master completely the details of one elementary book than to loiter heedlessly and unsystematically over twenty. The *Studies in Harmony* is just such a book as may be mastered completely with infinitely more advantage than trouble; but not a page, not a maxim, not an example, must be shirked, or even indifferently passed through.

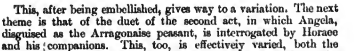
We need hardly explain the use of the "*Key*;" but we may add to what we have said, that the more the pupil works without the "*Key*" the better; and that it should chiefly, if not exclusively, be used as a corrector—an auditor, so to speak—when the exercises have been done.

"Grand Fantasia, on subjects from 'Le Domino Noir,'" for flute, with pianoforte accompaniment. R. SIDNEY PRATTEN (Author; and Boosey and Sons).

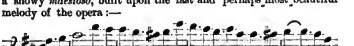
Those who attended the evening concerts at the Gloucester Festival, last autumn, must have a pleasureable recollection of this fantasia, which was performed with such eminent success by the composer. It begins with a *tutti*, taken from the opening of the overture, and transposed half a tone higher (F sharp minor, instead of F). A *bravura* solo, ending with a brilliant *cadenza*, then conducts to one of the most expressive melodies of the opera (which we cite in Mr. Pratten's own key):—



This, after being embellished, gives way to a variation. The next theme is that of the duet of the second act, in which Angela, disguised as the Arragonaise peasant, is interrogated by Horace and his companions. This, too, is effectively varied, both the minor *refrain* and the melody itself being submitted to the ordeal of Mr. Pratten's ingenious "virtuosity." We have then a showy *maestoso*, built upon the last and perhaps most beautiful melody of the opera:—



In which the flute is exclusively exhibited in the *cantabile* vein; and to conclude a very animated *finale*, based upon the delicious theme of the Arragonaise:—



—which Mr. Pratten has handled in a spirited manner, bringing his *fantasia* to an end with appropriate brilliancy and vigor.

JOHN LODGE ELLERTON.*

The less we find productive minds in any branch, either of art or science, in any particular country, the more does any individual endowed with innate talent, improved by energetic study, stand out brilliantly from the obscure background. While, in England, most extraordinary capabilities are needed to enable anyone to occupy a prominent position as a separate portrait among the long series of statesmanlike heads, a very cursory glance will suffice for the domain of musical art; the latter is a sterile and flat plain which causes anything like a prominent object to appear in a more than usually strong light. The musical soil of England may well be designated sterile; it is wanting even in the element of nationality. To say nothing of the popular songs of Germany, almost every other country possesses, in this respect, more of the national element than England. In fact, whatever we have of this kind belongs to the sisters of England, namely Ireland and Scotland, which, in times of greater political independence, and of national struggles, displayed, in their popular songs, a peculiar nationally musical consciousness.† The Jacobite songs of Scotland, and the *Irish Melodies*, which Thomas Moore in his poetic compositions, of the same name, full of imagery, and glowing with the love of freedom, furnished with an undying literary basis, have no rivals upon English soil, properly so called. In the way, too, of grander vocal and instrumental compositions, England has, as yet, but little to show. With regard, further, to singers, gifted with good voices, properly trained, it is a tolerably well-known fact that London supplies its best theatres with foreign recruits. When, therefore, upon such a soil, a single individual, as we have previously remarked, exerts himself to achieve greatness and consideration, he is all the more remarkable, and, at the same time, all the more worthy of respect. John Field, an Irishman, born in 1782, commenced the short series of British musicians. If we consider Litolff as an Englishman—he was, at any rate, born in London, where he studied under Moscheles—we have, when we

* Translated from the *Niederrheinische Musik-Zeitung*, by J. V. BRIDGEMANN.

† We recommend the writer of this article to read Mr. William Chappell's *Popular Music of the Olden Time*.—ED. M. W.

II.

"THE VALKYRAE. (First principal piece of the grand Stage Festival Play, *Der Ring der Nibelungen*)

"1. THE RIDE OF THE VALKYRAE (orchestra alone). The stage represents the peak of a rocky mountain. Dark clouds seen, as though driven by the wind past the edge of the precipice; lightning flashes through them at intervals; a Valkyrae on horseback then becomes visible; over her saddle hangs a warrior who has been slain. More and more of the Valkyraes appear in the same manner; with wildly jubilant cries they greet each other from far and near. At last, they have all reached the peak of the mountain, called in the Saga, 'Brunhilda's Stone.' They put the air-steeds to pasture, and mutually boast of their booty (this booty consists of the corpses of heroes who have been slain in battle, and who have chosen them, upon the battle-field, to be accompanied by them to Walhalla, where they are awoke to eternal joy by Wotan, the Father of Battles, and magnificently entertained by the Walkyraes as 'Wish-Maidens,' 'Wunschmädchen').

"2. SIEGMUND'S LOVE SONG. Siegmund, pursued by over-powerful enemies, reaches, tired to death, and without a weapon, Hunting's house, and is attended to and refreshed by Hunting's young wife, Sieglind. Tressagedil relations soon spring up between the two. Siegmund was, in his earliest infancy, separated from his twin sister; in his wild, lonely youth, he never found any one related to him by deep, secret, and profound sympathy.* Sieglind, torn at a tender age from her home, has, when scarcely ripened into maturity, been given as a wife to a gloomy malevolent man. The meeting with Siegmund wakes her far-slumbering (fernschlummernde) recollections; Siegmund beholds in her what has long been desired by, and is intimately related to, himself. To confirm her presentiment, Sieglind ventures, during the night, to arouse her guest; carried away by her approach, the yearning one clasps her to his breast. The door of the apartment flies wide open in a crack; Sieglind tears herself away in affright.—And here the song commences.

3. WOTAN'S FAREWELL AND FIRE-CHARM. The Walkyrae, Brunhilde, Wotan's best loved Wish-Maiden, has been at first charged by him, the god of battles, to grant Siegmund the victory over Hunting. As he subsequently has ordered his favourite hero to be immolated to higher considerations, and, in consequence, has withdrawn the command given to the Walkyrae, the latter, moved by lofty sympathy, has ventured to protect (as she fancies, in obedience to Wotan's own sentiments) the man who was in the first instance intrusted to her protection. Furious at this, Wotan pursues the disobedient Valkyrae, for the purpose of punishing her. On the Valkyrae-rock already mentioned she seeks a refuge from the God of Battles hastening after her; caught up by him here, and separated from the sisterly throng of the other Valkyraes, she resigns herself to him to receive her punishment. Banished to remain in solitude upon the rock, she is doomed to sink into sleep, and to become the wife of the man who shall pass by, find, and wake her. Horrified at the disgrace which threatens her, she endeavours to obtain from the god at least a guarantee, that chance shall never expose her to belong to a cowardly braggart. He refuses all sympathy in her future fate. She now flings herself, in despair, upon her knees; clasping his, she beseeches him, with heart-breaking lamentation, not to dishonour himself, by delivering her up to the most abject disgrace, after she had enjoyed in so high a degree his esteem and confidence;† she entreats him at least to surround her, while sleeping and helpless, with horrors which shall scare away those who would otherwise approach: 'Let there burn forth at his command, a fire,' she says; 'Let glowing flame burn round the rock; let its tongue lick, let its tooth eat up the timorous wretch who boldly dares to approach the fearful rock.'‡ Deeply touched by these entreaties, so full of despair, Wotan's heart flames forth in full love for this most dear child;§ he draws her to him and gazes, with lofty emotion, into her eyes.—Here commences the performance of this fragment.

III.

"'DAS RHEINGOLD.'—Prologue (Vorspiel) of the *Ring der Nibelungen*. 1. THE ROBBERY OF THE RHINE GOLD. On the jagged and rocky bottom of the Rhine, joyously darting, like fishes, hither and thither, played the three Rhine-Daughters, who were accustomed to assemble here to watch the costly treasure. The Nibelung Alberich, a dwarfish, demoniacal being, whose home was in the deep layers of the earth, forced his way out of his caverns, gazed upon the joint of the maidens, and sought their forms forth into burning and amorous yearning. Turning from one maiden to the other, at first encouraged and then scornfully left by each, teased, ridiculed, and avoided by all, he stops, foaming with rage, and breathless, after having in vain climbed here and there after the madcap girls, and shakes his fist menacingly at them. In this position he remains, with his gaze directed upwards, and is attracted and captivated by the following sight:—

"Through the flood, a something growing lighter and lighter has penetrated from above. It gradually settles upon a high place on the middle bank of rocks, and becomes a dazzling, brightly-beaming gold-splendour; a magically golden light breaks from it and pierces the water.—Here begins the song.

"2 *Entrance of the Gods into Walhalla*. The ring which Alberich has forged himself out of the Rhine gold, has, together with the treasure the Nibelung has gained by the aid of this powerful hoop, been given by Wotan, after he tore them both from Alberich, to the giant brothers, Fasolt and Fafner, as their payment for building the castle of the Gods (Götterburg), which is now completed. A quarrel immediately sprung up between the brothers for the possession of the ring. Struck down by Fafner, Fasolt sank dead upon the ground. The Gods are astounded; Wotan acknowledges the power of the curse which Alberich has attached to the ring of which he was forcibly deprived. Donner,* displeased, points to the background enveloped in fog, and, in virtue of his divine office, prepares to dissolve the curse:—Here commences the song."

Wagner is attempting to pursue the same course he adopted two years ago in Paris, namely, by means of grand concerts, got up at a large expense, to pave the way for one of his operas. On this occasion, the opera is *Tristan und Isolde*. As, however, the Viennese public have long been acquainted with his *Tannhäuser* and his *Lohengrin*, the majority having received these works with favour, and some with enthusiasm, his concerts must be regarded simply as a manœuvre, to form a party who shall secure the success of *Tristan und Isolde*, which success, according to all the reports circulated on the subject, is extremely dubious. Whether the report, that Ander is at present in ecstacies with his part, be true or not, I do not know; but it is certain that the management wish to give Herr Schnorr von Carolsfeld, of Dresden, a temporary engagement, so that Ander may devote himself exclusively to his task. When we hear of all these marks of consideration and favor, which are said to have their source in high quarters, we should be rejoiced that so much is done for a German operatic composer, if the same were done for German Opera generally. But such, unfortunately, is not the case; for instance, though we were led to hope that we should see the production of Ferdinand Hiller's *Katakumben*, which musicians here, who know it from the score, describe as being a work of extraordinary merit, we now hear nothing more about it. The mode of advancing art is a very peculiar thing. Wagner might write a book on the subject, so well does he understand it. He has managed to surround himself with a nimbus, which so blinds people, that they do not notice, or, if they do, they pardon, in him, the most glaring contradictions to his own aesthetical principles; for what can be more opposed to his system of the Poetry-Music and Drama of the Future, than the plan of giving detached pieces from operas, whereby all the connection of the poem is destroyed, while the music can be regarded only *as music*, in direct contradiction to his own doctrine?†

THEATRES IN PARIS.

PARIS, *Feb.* 10.

The directors of the Théâtre Francais have taken from the shelf of the green-room, where for many years it has slumbered, Voltaire's tragedy, *Merope*, and placed it on the stage with all the strength of its present company, and the public has received with much applause the attempt to restore a drama once highly popular. Voltaire, on his return from England, expressed himself in strong terms against the incongruities and irregularities of the dramas of Shakspere, but acknowledged that he had been struck with the many beauties of several plays *not* founded on *love*—considered indispensable in a French tragedy. Not a single play of Corneille or Racine exists in which Cupid does not assert his power, and is either triumphant, or, when defeated, avenged. Maternal tenderness was the theme selected by Voltaire. He applied as motto to the first edition of his drama:—"*Hoc tegite mortales, crimen amore dolet.*" His attempt was eminently successful. Carried away by the interest of the incidents, the beauty of the dialogue, and the touching expression of maternal love, admirably

* This I take to be the sense (?) of the original. The *ipsissima verba* of the great Musician of the Future are: "In seiner wild-einsamen Jugend, fand er nie, was ihm tief innig, heimlich verwandt gewesen wäre."

† Die einst ihm so lowig vertraut gewesen," are the original words.—THE TRANSLATOR.

‡ How can the "timorous" individual in question, "boldly" approach? This is one of the many mysteries connected with Herr Richard Wagner, which we cannot understand.—THE TRANSLATOR.

§ "Zu ihm theurster Kinde." A earlier precocious *child*, we should say, to ride "air-steeds," with the corpses of slain warriors slung gracefully over her saddle.—THE TRANSLATOR.

* "Donner" means literally "Thunder."—THE TRANSLATOR.

† According to the Viennese correspondence of the *Neue Berliner Musik-Zeitung*, persons well acquainted with operatic matters greatly doubt whether *Tristan und Isolde* will ever be produced at all, simply because its production is a downright impossibility. The second act, for instance, is nothing more nor less than a gigantic duet, lasting quite an hour! One thing, at any rate, is certain, and that is, that the rehearsals have been discontinued, and measures taken to revive Weber's long-promised *Euryanthe*.—The TRANSLATOR.

(*To be continued.*)

portrayed by Madame Dumesnil, the audience was around to enthusiasm. The cries for the author were incessant, until Voltaire, seated by the young and beautiful Duchesse de Villars, rose and acknowledged a compliment never before paid to an author; the *parterre* received him with acclamations, and called upon the fair dame who graced the box to salute the successful writer with a kiss. The duchess, "nothing loth," obeyed the imperious command of a public unusually excited. The fame of *Merope* quickly reached England. Theobald gave a literal version, and Aarou Hill adapted it for the London stage, where it was favourably received, although during its run the translator was seized with brain fever, which terminated fatally. The success attending a drama with but little of love in it induced other authors to follow out the idea. *Barbarosa, Douglas*, &c., were presented to the public, in which the love of a mother for her offspring formed the principal feature.*

Frederic the Great, writing to Voltaire, says that the works composed for the time in which he lived would be forgotten, but that the tragedies, in spite of critics and enemies, would descend to posterity. This prophecy was not to be realised. The Romances, the *Philosophical Dictionary*, and the *facetiæ* are in the recollection of well-educated Frenchmen, but its plays are always forgotten. The story of *Merope* was dramatised by Euripides under the title of *Cresphonte*. This is unfortunately lost. We learn from Aristotle that when *Cresphonte* was performed the Athenians crowded the theatre, and an extraordinary emotion was excited. The plot is founded upon the assassination of Cresphontes, King of Messenia, and his children by Polyphonte, who aspires to the diadem, and to Merope, widow of the murdered King. The Queen, however, expecting the arrival of a third son, whom she has consigned to the care of an old man. Narval, refuses the offer of Polyphonte. The son returns unexpectedly, but has been seized as a murderer and brought before Merope, who, not knowing him, consents to his death. Before the execution of the decree, however, she recognises him, and determines to seat him on the throne. Polyphonte is baffled in his attempts, his murder of the late King is discovered. Merope and her son awake the indignation of the people, and the altar prepared for the sacrifice of the youth and the marriage of Polyphonte with Merope becomes the scene of a battle in which the tyrant is overthrown and virtue triumphs. Merope like most of the heroines of the French stage is somewhat extravagant in the expression of her passion. No French dramatist has, in spite of Voltaire's fleeing of the want, created a "Desdemona," "Viola," or "Cordelia;" in their places stand "Phedre," "Hermione," and "Andromaque," with wonderful delineations of jealousy, rage, and violence, made popular by some actress possessing great physical power, and mistress of strong emotions.

La Prise de Pekin has had a most successful career at the new Théâtre du Chatelet, where the director has renovated the spangles on the silk-dresses of the Chinese mandarins. Brownly is still uproariously applauded as a true type of an Englishman; and the correspondent of the *Times* continues to delight his admirers with the cool phlegm and self-command which he exhibits, amid roaring of cannon and firing of musketry that would alarm any one but a true Briton. His magnanimity when death is announced is furiously applauded, and his consolation at being a victim to the opium trade, unjustly carried on by his countrymen, duly appreciated.

The often promised *Moebeth* has not yet made its appearance at the Odéon, but, to satisfy the longing after something new, the director has borrowed from the Vaudeville M. Barriere's *Les Parisiens*, which exhibits M. Felix, a popular actor, in a part peculiarly suited to his talents. A young actress, Madlle. Roussel, appears likely to be one of the first favourites of the day. She carried away last year the prize at the Conservatoire, and this season seems to have captivated both public and critics.

At the Gaité an old piece of the Jack Sheppard school "*Cartouche*," has been revived, the censorship of the press having refused its sanction to *Les Diables noirs*. *Cartouche* was a favourite some four years ago, but its revival has no chance of a prolonged success. In fact, there is at present so much excitement required that it is difficult to make a piece go down in which there is neither murder nor gunpowder.

Victor Hugo's *Miserables* has had a short life at Brussels. It expired last week at the theatre without mourners.

The annual *fête* in aid of the funds of the dramatic artists is announced for the 6th of March (Opéra Comique), under the immediate patronage of their Imperial Majesties. It is to be a *bal costumé*. On these occasions large sums are usually obtained. The most prominent artists of the day undertake the management of the *fête*, and the popular actresses assuming the position of "lady patronesses," dispose of tickets to candidates happy to pay for the honor of a "transient smile." In the evening they receive in their boxes those who have shown most liberality in their patronage of this well-supported charity.

* Maffei had preceded Voltaire in taking the story as foundation for a drama. *Merope* was translated in 1740 into English by Mr. Ayre, so that the British theatrical public, at an early period, made acquaintance with the groundwork on which Voltaire had worked.

SPIRIT RAPPING AND FORTUNE TELLING.

The spiritual Mr. Hume is again in Paris attended by a crowd of impalpables. At a *séancing* in the Tuileries some important communications were made by those invisible personages who can only manifest thanks to us in "rapping." We have not much spiritual telegraphy going on; some few old ladies in society now and then turn the tables, but the game is not popular, and no one can make money or fame by it in this unbelieving city. What we patronise here is the old-fashioned fortune-teller with mystic cards and crossings of the hand with gold or silver. One Edmond is said to gain 100,000f. yearly by revealing "past, present, and future." Dressed in black velvet robe and cap, decorated with hieroglyphics, and gold chains round his neck, before him is a table on which he spreads astronomically illuminated cards. One stream of daylight darting through coloured glass falls on a skull. Mysterious twilight thus prepares the way for M. Edmond's revelations. "Soft music" might be added to harmony; but the astrologer's time is too valuable, and music, however soft, might drown his voice prophetic. Besides, the attractions as they stand financially are all that could be desired. Early in the morning and throughout the day M. Edmond's rooms are crowded by young and old of both sexes, and all classes. Called on one after another into the magician's sanctum, the cards are shuffled, cut, and the worst or best told them in a rapid, business like voice. When any one asks for "more," M. Edmond declares that his powers grow dim, and the vision of the patient's life has faded; whereupon the door is opened, and other customers appear. Some go over and over again. They are mostly women—young women, who, from imprudence or idleness, have got into some trouble, and believe eventually that "something will turn up" to get them out of it. Some days ago M. Edmond has done his daily work, he writes his "correspondence" for abroad. People consult him from all parts. He is a clever man, and no labourer in Paris works harder.—(*Letter from Paris.*)

PATTI—PATTI—PATTI.—"Patti!" exclaims the Parisian *Figaro*. You are introduced to Patti, and find that she is a little girl of nineteen, who looks fourteen—a child who might have a doll, and know nothing of life. "Do you ever read the newspapers?" "No; I never see them," she replies. "If there is anything nice, my brother reads it to me. If not, I don't hear of it." "What do you read, then?" "Thackeray, Dickens—nearly all the English authors." "Do you like Paris?" "Yes, but I like London better. The French are so changeable, I am told; whereas the English"——"Well?" "When once they have taken a liking to you it lasts for ever. I was much quicker in London; and if you only know how fond I am of quiet. Here people talk so fast, and so much it confuses me." "How can that confuse you—you who can speak English, French, Italian, and Spanish equally well?" "Not being accustomed to it, I suppose." "But how do you amuse yourself in London?" "I talk to Miss Alice, who is always with me." "Well, Miss Alice is in Paris now, and is going with you to Vienna." "Certainly; but"——"I suppose you do not feel at home; that is what annoys you?" "Exactly so." "Shall you sing much at Vienna?" "I don't know." "How is that? Don't you know what your engagements are?" "No, I never know. My Papa arranges everything. As for me, they tell me I must start, and I start; they will tell me to sing, and I sing." "And Italy, when are you going there? It is not its fault that it is not your native land." "Oh, I am very sorry I have not been there already. I shall be delighted to see Italy." "And you, also shall you not, Miss Alice?" "Miss Alice" (says *Figaro*) blushes, her blue eyes turn pale (!), then a smile appears on her face, thirty-two teeth glitter between her lips, and she murmurs (at last), "Oh yes, Sir!"

The above mode of depicting the character of the great singer of the day through an ordinary conversation well arranged, appears to us an immense improvement on the old-fashioned member. The *Figaro's* dialogue gives a much better notion of what Mdlle. Patti is really like than any of Mr. Silver's photographs. In future, when this method has become generally known, ladies of celebrity, instead of being asked to sit for their portraits to photographers will be asked to talk for their portraits to writers, and the great art will be to make them talk characteristically and well, as in photography the great art is to get them into a good, characteristic pose.—*Daily graphic.*

MDLLE. MARIA DE VILLAR.—The *Peterborough Advertiser*, speaking of this rising artist, says—"At the concert given by Mr. Thacker, at (Thorney) the soprano was Mdlle. Maria de Villar "Court Concert singer" to the Prince Hohenzoller. Mdlle. Villar is a most accomplished vocalist. The "gem" of the evening was her rendering of "Qui la voce," given with a large amount of feeling, combined with a rapidity of execution that proved her to be a vocalist of no ordinary pretensions. This was unanimously encored."

Letters to the Editor.

ADELINA PATTI.

An Redacteur du MUSICAL WORLD.

MONSIEUR.—J'ai entendu la Patti pour la première fois cette semaine. — Comment aurais-je pu vous en parler avant, á moins de recourir á la méthode de ce critique bien connu qui s'abstenait, pour n'être pas influencé, de voir les pièces dont il avait á rendre compte?

Done, j'ai enfin entendu la Patti, et mon opinion est que vous ferez bien d'aller l'entendre vous-même, si vous voulez être charmé, ravi, comblé d'aise par le chant le plus naturel, le moins savant, le plus suave, le moins emprunté, le plus brillant, le moins prétentieux, par la voix la plus limpide, la plus fraîche, la plus vibrante, la plus intrépide, par les gazouillements de la fauvette et les vocalises du rossignol? La Patti est née pour chanter comme le papillon pour folâtrer et l'écureil pour gambader. Tout est instinct chez elle, instinct merveilleux en vérité, qui traite de puissance à puissance avec les grands maîtres dont on lui confie les airs à chanter. Elle veut bien se laisser accompagner par Rossini et Donizetti, mais, quand un trait n'est pas assez éclatant à son grè, elle le remplace par une fanfare de sa facon, par une espièglerie ravissante, inimitable, impossible et d'un bonheur inouï! Elle se moque bien, ma foi, des esprits chagrins qui veulent le respect de la partition! Elle vous les a bientôt subjugués! Foin de la critique morose! ses juges les plus rebelles à l'enchantement, les voilà, comme le public tout entier, éblouis, déconcertés, fascinés par la voix adorable et par les hardiesses si aisées de cette petite sirène, qui, de plus, joue la comédie comme si elle l'avait inventée!

Paris, Février 10. UN FRANCAIS A PARIS.

THE APPROACHING ROYAL MARRIAGE.

To the Editor of the MUSICAL WORLD.

SIR,—Seeing it announced that at the approaching Royal marriage an additional Choir of 200 performers is to assist the gentlemen of St. George's Chapel Royal, Windsor, I beg to suggest through the medium of your valuable paper that the additional choir consist of professional choristers from the cathedrals and churches in London and the provinces. This arrangement would, I firmly believe, increase the status of merit, for though I by no means disparage the musical abilities of those amateurs who, prompted by their love for music, may offer their services, yet I think these cannot compete with professionals. I mean with men who devote themselves and their whole lives to the study of music —and in many cases depend upon it for a livelihood. The occasion on which this choir is to be formed, requires the performance to be of peculiar excellence. I think, therefore, that cathedral choristers are best fitted to fulfil the task, and should, if possible, be procured; seeing the matter in this light and being anxious that the performance should be worthy of the occasion, I hope the authorities will employ the best qualified persons.

Trusting you will favor me by inserting this, or yourself advocate the cause of the choristers of England,

I am, Sir, yours obediently, A Lover of Music.

PLENTY OF TENORS AND NEW OPERAS.

To the Editor of THE MUSICAL WORLD.

SIR,—But for the mention of Mr. Gye's name I should have thought the remarks of "Anonymous," in your last number, were intended for the management of the Royal English Opera, at which musical establishment "Pantomime" has been the great attraction for the last few weeks, and where the forthcoming novelty will be a novelty only as regards its libretto. Balfe's music is no novelty at the Royal English Opera. Has not that most hackneyed of operas, *The Bohemian Girl*, relieved only by *Satanella*, *The Puritan's Daughter*, or *The Rose of Castile*, been played night after night, until wearied at finding nothing but Balfe announced. I have given up going to the English Opera? Am I not driven against my nationality to welcome the forthcoming Italian season, because, dull though it may be, it is not one quarter so uninteresting as the English Opera season.

And why has the English Opera season been dull? There is a band, a chorus, and conductor, which would do no discredit to the first Opera-house in the world, be it where it may. There are a few, though unfortunately, not all, your best lyric ARTISTES; what then is the mistake that has been perpetrated at our only National Opera House? That of opening an immense theatre, with the idea of making it pay by skilful management, and the attraction which English opera has for Englishmen—these, Sir, are the reasons no doubt, why the names of Balfe and Wallace, the most successful, though, not always the most learned, or original, of our composers, appear so ineffaceably printed on the playbills.

It is said, by-the-bye, that Mr. Wallace's last opera has not been a pecuniary triumph. Why do not Miss Pyne and Mr. Harrison try back, begin anew? Let them consider the policy of the manager of the Monday Popular Concerts. Miss Pyne and Mr. Harrison are in themselves a host, where can more clever, or more popular ARTISTES be found? Let THEM try Gounod's *Faust*, a paying success (and promised last season), *Lalla Rookh*, *La Circassienne*, or any other operas but *The Bohemian Girl*, &c., and *Love's Triumph*, &c., excellent as all these must be to stand their ground so steadily.

There are many composers, never heard at the Italian Opera, whose productions would, probably, pay as well as Meyerbeer's *Dinorah* did, or, why not try another opera by the composer of *The Lily of Killarney*, or *Robin Hood*, or *Victorine*, or *The Night Dancers*—all of which were eminent successes.

"Anonymous" further adds—"above all *a new tenor should be obtained*." Although there are not plenty of English tenors anymore than, as far as I know, there are plenty of Italian ones, there are yet two, if not three, or, even four English tenors, either of whom, properly used, would materially enhance the attractiveness of our English Opera

Everyone wishes Miss Pyne and Mr. Harrison success, because, thanks to their TALENTED EXERTIONS, both as managers and as lyric ARTISTES. English Opera has not been without a home for the last few years; but no one will accept the Royal English Opera, admirable as it is in many respects, as the Grand National Opera of the country.

JOHN BULL.

[This letter should have been signed "Anonymous."—ED.]

OLD DOUBLE NOT DOUBLED UP.

(To the Editor of THE MUSICAL WORLD.)

SIR,—In reference to the notice to Correspondent—S * * * B * * *—this week, I would respectfully ask whether the intervals *need* be doubled. They are *bad* because they are *long*, but they could not be *long* (and then, exhaustively, they could not be *bad*, as it were) if one knew where to *find* the Editor, and if on calling, he would *find* one in a week. *Then* the "intervals" of our meeting would be briefer. I can say no more, and did not mean to say so much. See Lord Dudley (in this week's *Essence of Sack*) and COPY (*Mud that wont stick*), which is a kick for an impertinent personage, known to you.—BARBAROSSA.

[*Denegat et pugnat, sed vult super omnia vincere.*—ED.]

BLANCHE AND ROLLER.

To the Editor of the MUSICAL WORLD.

SIR.—In last week's number of the Musical World the house of Blanché et Roller was mentioned and a doubt expressed as to whether the firm still existed. I beg to inform your readers that M. Blanché Fils is at present sole proprietor of the concern, which is one of the best houses for small Pianos in Paris. M. Blanché's Pianos were very much admired by the Jury in the Exhibition. I have the honour to be, Sir, Your obedient Servant,

Feb. 5 F. SCOTSON CLARK.

CRYSTAL PALACE CONCERTS.

Herr Manns' second Concert (on Saturday last) was even better than the first, an improvement upon which was by no means easy. To begin with the vocal music; Miss Armytage, a very promising young pupil of Signor Schira at the Royal Academy of Music, made her first appearance at these Concerts, and experienced a most flattering reception, which must have been all the more grateful to herself inasmuch as she could not be otherwise than conscious of having deserved it. She sang twice—first, "Il soave e bel contento" (Paccini); next "Quand je quittais le Normandie" (Meyerbeer), both charmingly and was unanimously recalled after the first. The other singer was a débuter—Mr. Viotti Cooper, brother of the well-known Wilbye—to whom were assigned two of the most difficult pieces extant—viz, "Adelaida" and "Fra Poco." We are inclined to think highly of the quality of this gentleman's voice, but on the present occasion, being almost paralysed with nervousness, it was not in his mastery. He

must not for that be down-hearted, but try again, and begin with something less taxing to immatured powers.

The Orchestra shone brilliantly in Beethoven's Eighth Symphony (F, of course), which we never heard played by any band in Europe, or under any conductor in Europe, with more uniformly sustained delicacy and finish. Even more interesting, because less familiar than the Symphony, was a selection from the ballet of *Prometheus* (Nos. 15 and 16), the "Caro di Vigano" and finale, to which Herr Manns had affixed in the programme the subjoined interesting (and promissory) note:—

"In a brief sketch of the *Eroica Symphony* of Beethoven, appended to one of the Crystal Palace Programmes last year, the fact was pointed out that the composer had taken the theme of the last movement of that great work from the finale to his earlier composition of the Ballet of Prometheus. That finale we have this day the honour to perform; and in so doing we trust to gratify the lovers of music with a highly interesting *peep into the workshop of genius* in the shape of a piece of instrumental music from Beethoven's pen, all but unknown, though full of his own humour and Promethean fire. A performance of the entire work, with the explanations necessary to make it intelligible in the Concert Room, is contemplated at an early Saturday Concert."—A. M.

The Concerto was Weber's in E flat for pianoforte; the pianist, Madame Arabella Goddard, whose return to the Crystal Palace, after a long absence, was as welcome as the return of Spring, apostrophised by Petrarca, in one of his most beautiful and least familiar sonnets:—

"Zeffiro torna, e'l bel tempo rimena,
E i fiori, e l'erbe, e sua dolce famiglia;
E garrir Progne, e pianger Filomena,
E primavera candida e vermiglia.
Ridono i prati, e'l ciel si rasserena;
Giove s'allegra di mirar sua figlia;
L'aria, e l'acqua, e la terra, &c., &c.

For Giove read Mr. Grove—pronouncing the name (with its owner's permission) as in Italian:—

Grove s'allegra di mirar sua figlia.

Madame Arabella Goddard has more than once played Weber's concerto in public, but never more admirably than on the present occasion, nor with greater success. The *fantasia* of Thalberg was given with dazzling brilliancy, and enthusiastically redemanded; but the young *virtuosa* (a Sims Reeves of the key-board) would only consent to reappear on the platform, make a graceful "reverence," and vanish again like "the arrow in the noon," in Shelley's *Witch of Atlas*.

After the concert, Mr. James Coward performed (upon the Handel Festival Organ) the following selection:—

Chorus. "Sing unto God," Handel; Air, "O, rest in the Lord," Mendelssohn; Selection, "Robert le Diable," Meyerbeer; Aria, Extempore; March, "Egmont," Beethoven; Overture, "Der Freischutz," Weber.

Altogether it was a delightful afternoon of melody and harmony.

A LETTER FROM MDLLE. TITIENS.

TO J. H. MAPLESON, ESQ.

SIR,—In reply to your application, soliciting my gratuitous services for the concert proposed to be given for the benefit of the bereaved families of the unfortunate sufferers in the late disastrous coal-pit accident, I feel it a Christian duty at once to accede to your request, most fervently trusting that my services will, in some measure, assist in alleviating the wants and sufferings of so many fellow creatures, which, indeed, causes my heartfelt sympathy when I think of their unmitigated anguish and distress. In case the proceeds of one concert are not sufficient for the purpose, I will sing again and again, until their wants are permanently relieved. This is the first opportunity I have had since my arrival in this country of giving my services professionally, for any charitable purpose, my original contract having precluded my so doing hitherto. I remain, Sir, yours obediently,

THERESE TITIENS.

St. John's Wood, Jan. 30, 1862.

PATTI IN PARIS—(*Extract from a private letter*, Paris Feb. 11.)—As the time approaches when Mdlle Patti is to leave Paris for Vienna the curiosity to hear her increases and the contention for places becomes greater and greater. This morning when the box office at the Italiens was opened the rush to obtain seats for her last two performances was something unusual. It was more like a crowd striving to gain entrance into a theatre on the night of some special representation than any thing else. The people pressed forward in eager haste regardless of all consequences, and the exclamations and asseverations were anything but acceptable to ears polite. When the "*location*" was at length opened the scene grew indescribable, and the vendors of the tickets had their work set them to prevent the office being stormed outright. In less than two hours every ticket was disposed of for the two final performances, which are *Lucia di Lammermoor* on Friday and *La Sonnambula* on Saturday. On Monday the young lady starts for the Austrian capital, and makes her first appearance in the *Sonnambula*. To give you some idea how Mdlle. Patti's reputation is making its way through France, I may mention that a few days since a deputation came expressly from Marseilles to offer her 15,000 francs to sing at one concert.

THE CREATION AT ALNWICK CASTLE (*From a Correspondent*).—His Grace the Duke of Northumberland inaugurated the completion of the "Hotspur Hall," in Alnwick Castle, by a performance of the oratorio of *The Creation*. The principal singers engaged for the occasion were Mdlle. Parepa, Mr. Montem Smith, and Mr. Lewis Thomas. Amongst the instrumentalists were Messrs. Blagrove, R. Ainsworth, Howell, Sidney Pratten, Nicholson, Horton, Wactzig, &c. &c. The chorus included upwards of eighty singers, from the adjacent towns, selected by Mr. W. Rea. The new hall holds upwards of 800 persons. On the entrance of the Duke and Duchess of Northumberland, they were received with a burst of applause. The National Anthem was then given, with the addition of the following stanzas, sung by Mdlle. Parepa:—

"May he we love so well
Long in proud Alnwick dwell,
Northumberland!
Long may his Duchess live,
Light to our homes to give,
Blessings may both receive
From Thy great hand."

All the artists exerted themselves to the utmost, and were frequently and deservedly applauded. The performance was under the superintendence of Mr. W. Rea, who won "golden opinions" on all sides. A handsome bracelet was presented to Mdlle. Parepa by the Duchess of Northumberland.

COURT OF EXCHEQUER, FEB. 5.

(*Nisi Prius, before Baron* BRAMWELL).

MAXWELL V. AUGUSTUS MAYHEW.

Serjeant Shee and Watkin Williams counsel for plaintiff; Hawkins, Q.C., and Henry James for defendant. An action by plaintiff, publisher, against defendant, author of reputation, for not supplying copy of work called *Blow hot, Blow cold*, enough to make 320 pages. Tale which appeared in *Welcome Guest* periodical, of which plaintiff was proprietor, proved so attractive as to induce plaintiff to project its republication in separate volume. Agreement entered into, by which defendant assigned interest in tale and agreed to write 48 extra pages within given time. The latter part of agreement, it was alleged, had not been carried out. Case opened at length, plaintiff examined, at suggestion of learned Judge, case referred to arbitration. After lengthened discussion between parties, resolved to refer case to Hepworth Dixon.

SOCIETY FOR THE ENCOURAGEMENT OF THE FINE ARTS.—The second of the delightful *re-unions* of this society for the season took place on Wednesday evening last at the Suffolk Street gallery. In addition to the splendid collection of photographs exhibited by the Photographic Society, a concert was provided by Mr. Alfred Gilbert, in which he was assisted by Miss Van Noorden, Madame Gordon, Madame Andres, Mr. Hamilton, P. E. Van Noorden, Master Arthur (Flute) and Mr. Donald King. There was an unusually large attendance of members and visitors, amongst whom were several notabilities in the artistic world. The society may be congratulated on a most successful evening.

BRUNSWICK.—(*From a Correspondent*).—Mr. Benedict's opera, *The Lily of Killarney*, under the title of *The Rose of Erin*, has been given for the first time in Germany, in the new and splendid Ducal theatre, Brunswick. The opera was eminently successful. Capellmeister Franz Abt superintended the entire getting up of the work.—Fräulein Elvire Behrens, well known to the English public, gave, lately, a Concert in the above city, assisted by the excellent pianist, Fräulein Sara Magnus, from Stockholm, and Capellmeister Abt's Vocal Association. Fräulein Behrens, who made her first appearance in Brunswick, delighted a large audience by her pure and finished style of singing the choicest classical compositions.

MONDAY POPULAR CONCERTS.

ST. JAMES'S HALL.

ONE HUNDRED AND EIGHTEENTH CONCERT.

MONDAY EVENING, FEBRUARY 16, 1863,

Second appearance of Madame Arabella Goddard.

PROGRAMME.

PART. I.

QUARTET, in B flat, Op. 42, for two Violins, Viola, and Violoncello (Second time at the Monday Popular Concerts.) MM. MOLIQUE, L. RIES, H. WEBB, and PIATTI. — *B. Molique.*

SONG, "Dove sono" . . . Madlle. CORBARI. (*Her first appearance at the Monday Popular Concerts.*) — *Mozart.*

SONG, "A song of the North Sea" . . . Mr. WINN. — *J. Benedict.*

SONATA, in F major, "Ne Plus Ultra," with Variations on "Life let us cherish" . . . (By unanimous desire.) Madame ARABELLA GODDARD. — *Woelfl.*

PART II.

GRAND SEPTET, in D minor, for Pianoforte, Flute, Oboe, French Horn, Viola, Contrabasso, and Violoncello . . . (By desire.) Madame ARABELLA GODDARD, MM. PRATTEN, BARRET, C. HARPER, H. WEBB, C. SEVERN, and PIATTI. — *Hummel.*

SONG, "The Fisher Maiden" . . . Madlle. CORBARI. — *Meyerber.*

SONG, "Revenge! Timotheus cries"—(*Alexander's Feast*) . . . Mr. WINN. — *Handel.*

QUARTET, in A major, Op. 18 (No. 5), for two Violins, Viola, and Violoncello . . . MM. MOLIQUE, L. RIES, H. WEBB, and PIATTI. — *Beethoven.*

Conductor - MR. BENEDICT.

To commence at Eight o'Clock precisely.

NOTICE.—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave *either before the commencement of the last instrumental piece, or between any two of the movements*, so that those who wish to hear the whole may do so without interruption. Between the last vocal piece and the Quartet for two Violins, Viola, and Violoncello, an interval of FIVE MINUTES will be allowed.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s; Tickets to be had of Mr. AUSTIN, at the Hall, 28, Piccadilly; and of Messrs. CHAPPELL and Co., 50 New Bond Street, &c.

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TO PUBLISHERS AND COMPOSERS—*All Music for Review in* THE MUSICAL WORLD *must henceforth be forwarded to the Editor, care of* MESSRS. DUNCAN DAVISON & CO., 244, *Regent Street. A List of every Piece sent for Review will appear in* THE MUSICAL WORLD.

TO CONCERT GIVERS.—*No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in* THE MUSICAL WORLD.

TO CORRESPONDENTS.

S*****Y B****S. *Frangi pertinaciam passa est* (—"Placitone etiam pugnavis amori?"—*Venientem videbis ipsum denuo inflammatum et prorsus insanientem.* ("Et sic cum fere de illo, &c.") Eugenia drew Timocles for her Valentine, and wore his name a long time after in her bosom. Camena singled out Pamphilus to dance at Mysou's wedding (some say), *for there she saw him first.* Fochcianus overtook Cœlia BY THE HIGHWAY SIDE. Pooh! *Fugientem sequitur, sequentem fugit.* Think only of "Tympanum et Trizpudium."

H****E M****W. What so violent an oppugner? Gregory Nazianzen (as he relates the story himself), when a noble friend of his solemnly invited him (with other bishops) to his daughters wedding, *refused to come* (Qygo?).

ΕΟΘΕΝ. The Greek is ᾠῶθεν (*Heôthen*) (Heôthen), from the early dawn; *Attice*—from the East.

NOTICE TO SUBSCRIBERS.

The Office of the MUSICAL WORLD *is Removed to* DUNCAN DAVISON AND CO.'S, 244, REGENT STREET (*corner of Little Argyll Street*), *where subscriptions, advertisements, and all communications intended for the Publishers or the Editor will henceforth be received.*

The Musical World.

LONDON: SATURDAY, FEBRUARY 14, 1863.

ARE managers blocks, or stones, or senseless things? or is humanity, considered from a general point of view, devoid of reason, without prudence, without foresight, ever intent on the present, never thinking of the future? And yet, if man and managers had no precaution, insurance offices would be few and ill-supported, whereas they are numberless and opulent. Indeed, in the main, man is a specially provident animal; he makes up his mind to die or to have his house burnt about his ears sometime or another, and satisfies his apprehensions by securing a certain reversionary remuneration in assurance offices. But having secured himself against loss by fire—as no one can say where the injury will cease—is he not bound to prevent the possibility of accidents as far as lies in his power? Undoubtedly he is, since fire endangers life and limb as well as property; and though his house may be re-built and his furniture renewed his wife and children may perish. It appears fruitless, however, to attempt to drive any provision against accident into the heads of theatrical managers. The many and dreadful calamities which have recently occurred in theatres in London and elsewhere have taught no lesson, instigated no terrors, and suggested no prevention. Each manager thinks he will be more favored than his neighbour, and trusts to chance to escape scot free.

Another terrible accident from fire in a theatre, similar to the many recently recorded, again proclaims how little care is taken to avoid these now oft-recurring castastrophes. On Monday night, at the termination of the pantomime at Sadler's Wells Theatre, Mrs Nelson, one of the ladies of the ballet, unconsciously approached too near one of the unguarded gaslights. Her dress, distended and made of the most inflammable material, naturally caught fire. Ignited muslin, gauze, and calico are not easily extinguished. The poor lady was fearfully burnt, and now lies in a precarious, if not in a hopeless, state.

For the sake of universal humanity some prompt measure should be attempted to stay these horrible evils. Theatrical managers should hold a meeting, or several meetings, and, from public discussion no doubt something would arise that might lead to the prevention of accidents by fire. Every day, in some journal or other, there appears the recommendation of some means whereby clothes may be rendered non-inflammable. Most recent of these is that discovered by a French chymist, than which nothing can be more simple. It is merely drying in a sulphur bath any the most delicate textile fabric, when it immediately loses its power

of ignition. Moreover, we are informed that the sulphur vapor purifies and makes the article submitted to its action whiter than before. Notwithstanding that these facts are placed so continuously before the eyes of managers, we do not feel assured they will take the necessary, if indeed any, precautions. Until in fact some stage manager, some actor of renown, some *prima donna*, or privileged subscriber be consumed outright, no serious notice will be taken of these accidents; and perhaps the very best thing that could occur on the side of humanity would be the burning of some person high in authority, or that of some popular idol. Then, indeed, we should have meetings and discussions, and the world would be moved to action as well as pity, in consequence of the irreparable affliction.

FOR some time past, a young musician, by name Herr Johann Brahms, has excited considerable notice in musical circles, and will, we fancy, at no distant period attract still more. Perhaps, therefore, the following notice of him—translated from the *Recensionen*, a paper often alluded to by our correspondent at Vienna—may not be without interest to our readers. They must bear in mind, however, that we do not hold ourselves responsible, either for the opinions of our contemporary or for the style in which they are occasionally advanced:—

"The exercise of art has, now-a-days, become so completely a trade, that exceptions to the rule, when they are found, merit, as such, to be doubly appreciated, and to excite in us a feeling of lively interest. An exception of this description is the young artist, who, for the last few months has, in many various ways, drawn upon himself, his efforts, and his performances, the attention of the musical public of Vienna, and whose name stands at the head of these lines. The name of Johann Brahms was first made known to the musical world through Robert Schumann. The mode in which Schumann introduced it on the stage of publicity still dwells in the remembrance of everyone. The letter of recommendation which he openly gave to the young disciple of art most certainly facilitated indeedbably the youth's entrance into the world, especially the more sacred circle of the publishers and the public; but then, on the other hand, it rendered his appreciation by them proportionately difficult to be achieved; the former, because the eyes of all were at once directed to him; the latter, because people believed themselves justified in expecting from him very great things.

"With the majority, even of educated persons, a celebrated name and the authority attached to it decide a matter at once; nay, more than this; any attempt to examine the value of such a guarantee is seldom made. Thus, probably, very few (except such individuals as were unfavourably inclined, envious of, or hinimical to the young artist) reflected that a recommendation from Schumann, if his idiosyncracy, and the then advanced stage of illness attained by his mind and his fancy were taken into consideration, had its drawbacks. It was very possible to give way to a suspicion that the sympathy so overflowingly expressed by the master had been excited by the fact that he had discovered in the youth, only in a greater degree than in himself, those points of his own nature, which, since our judgment, less blinded than formerly by the extraordinarily magical brilliancy of that nature, has become clearer, repel us from, rather than attract us to, him.

"This suspicion, by the way, was rather corroborated than weakened by the productions which the young composer shortly afterwards published, for in them—we refer more especially to the first three sonatas for the piano—we found the same wildness and heated ecstasy of sentiment which partly characterised the youthful works of Schumann, but we found also that these qualities combined only in a very small degree with those which lent to the first-born efforts of Schumann's muse so irresistable a charm for persons of a susceptible disposition. In a still more one-sided manner, and yet, again, with not much less power and life, Brahms's art appeared to aim solely and wholly, at taking captive our fancy, and it was but seldom that we felt our minds deeply touched and moved, as we so frequently do with Schumann, for the artist rarely exists completely isolated from the man. Even in his wildest outburst, Schumann invariably pays attention to beauty of sound ("Klangschönheit")—in the right acceptation of the term—while Brahms appears, only too frequently, to take an especial delight in what is positively hateful, in disagreeable passages, in bad doublings of intervals, etc. His material pianoforte style was fond of what was extravagant and wildly eccentric. Even the greatest difficulties written by Schumann, the boldest combinations of which he fancies the fingers capable of executing, grow organically from the thought; we feel their necessity as required by the style; we, therefore, willingly adnit them; in the compositions of Brahms, on the other hand, we felt, only too frequently, their capricious, purposely defiant, and wantonly, nay, barbarously forced character; sentiment and sense were opposed to this; for what we found in the way of mind, fancy and feeling, though, it is true, always keeping us on the stretch, was not sufficiently rich, powerful, and profound to compensate for such pretensions. Schumann's name is too intimately connected with that of Brahms for anyone who speaks of the young living disciple of art not to think of the deceased master. The relationship between their respective productions would not, however, point so unmistakeably from the first composer to the second, for it is hardly greater than in the case of many other talented individuals now living and inspired principally by Schumann—such, for instance, as Woldemar Bargiel, Theodor Kirchner, etc. A vein of independence, stamping him as a self-producing nature (which, by the way, Kirchner is not, though Bargiel is) appears in the very first effort of Brahms, and he has since continued to display this more and more. The most mature productions of this early period, when his creative powers were still fermenting, wildly and chaotically, within him, are the variations on a theme by Schumann, and on some of his songs. Whoever is not repelled by the nervous irritation, the feverish state of tension, which, after all, were symptoms of the period, in this small work, will infallibly feel attracted by the rich fancy displayed in it. I am inclined, indeed, to prefer these variations to those published subsequently, on a theme of Handel's. Though the latter may be richer, more polished, and more artistically treated (a grand fugue figures as the finale), the latter strike me as being more original, more vigorous in invention, and, though less elegant, freer.

"In other respects, however, as I have already remarked, Brahms has made considerable progress in his later, compared to his earlier, productions. His endeavours to extricate himself from the mystical fogs of that somewhat dense and darkly seething cloudiness of feeling, contracted, probably, from studying the authors and composers of the romantic school, and, moreover so apt to settle on the minds of our northern Fatherland, and to struggles valiably, and with cheering success, to obtain clear plastic form and sunny joyfulness.

"The young composer (he can scarcely be more than thirty odd) has been staying, as already remarked, for some months this winter, in Vienna. He has given public performances of several of his compositions, including, for instance, a pianoforte quartet at the first of Herr Hellmesberger's *soirées*; and an orchestral work entitled, 'Serenade,' at one of the Gesellschaft Concerts, conducted by Herr Herbeck, besides a second quartet for the piano, the Variations on the theme from Handel, the Sonata in F minor, and several songs, at two concerts given by himself, when, moreover, he appeared as the interpreter of other masters, more especially Bach and Schumann. It cannot be said that even one of these works excited any very great interest in the public, excepting, perhaps, the Variations; and with the latter it was really difficult to determine how much of the extra excitement was due to the very fine playing of the composer. But I should never think of seeking a standard by which to measure the inward worth of a musical production, or of any other work of art, in the applause or disapprobation of an audience, whether 'mixed' or 'select.' Works bearing a peculiar stamp, and in which the elemental fire appears only smothered, will, even in the case of an educated hearer who listens to them, but rarely cause him to do aught but find them interesting; they will neither attract nor repel him vividly; he will neither vigorously agree with nor vigorously disagree with them. To this must be added the uncertainty of the public in its judgment, an uncertainty which, by the way, is greater among us now than it formerly was, because people no longer venture to be affected by mere 'impressions,' but wish to have an opinion of their own, while, at the same time, they are afraid of convincing themselves in the eyes of the more intelligent. Consequently, when a movement or a piece is concluded, most persons glance furtively at those around them, to see what the latter think, and, during this process of mutual examination and deliberation, the moment for expressing applause slips by. The composition, then, appears to have produced no impression, because, probably, people did not venture to obey their own natural impulse. In the year 1845, or 1846, Schumann was treated by the public with the most marked coldness, at the concerts he and his wife gave together in Vienna; ten years later, he began to be a general favorite.

"But what ought to astonish us the most is, that the 'Serenade' produced by Herbeck, and which was the same that pleased so highly in Hamburgh, excited here such a lukewarm feeling of interest; and yet it indisputably contains many beauties, and, moreover, is distinguished for its joyous character and brilliant coloring, qualities

which generally prove attractive even in works that are not so important. It is less astonishing that Brahms' two quartets for the piano and his Sonata met with a dubious reception, and the composer would have done better, if, instead of one of the above two works, he had endeavoured to bring a sextet composed by him for stringed instruments, and which strikes me as being the most mature and clear of all he has hitherto done, including the 'Serenade.'

"Brahms at once turned his attention (differing vastly from Schumann in this respect, but resembling Rubinstein) to the grander instrumental forms, to so-called chamber-music, the Sonata, the Trio, the Quartet, and, finally, to orchestral composition, and thus proved his desire to achieve the highest honors. Whether those prophets who, for so long, have announced that, as a rule, few such honors are to be gained in this department of art are right or not, is something we will not attempt to decide; at any rate, facts are the surest, nay, the only, proofs of the contrary, and it can scarcely be denied that in such compositions by Brahms and Rubinstein (not to mention others) there has blossomed an interesting and attractive after-crop. Rubinstein's talent appears to me more extensive and fresher, but, at the same time, ruder, and Brahms's more concentrated.

"At his concerts, besides appearing as a composer, Brahms came forward also as a player, that is, he executed some compositions by our 'masters.' It seems, however, that he attaches no particular importance to this, but looks upon it as a matter of secondary consequence. That he should feel himself more especially attracted by Bach and Schumann, and less by Beethoven—for otherwise he would scarcely have selected for performance so many of the most important pianoforte productions of the two former, and so comparatively small a contribution as Variations on a theme from the *Eroica*, of the works of the latter—is something that we perfectly understood, knowing, as we do, his whole character.

"His playing is particularly soft and delicate, although, when necessary, not deficient in vigor; it adapts itself cleverly and feelingly to all the lights and shadows of a composition, and keeps miles and miles aloof, with artistic dignity, from anglit resembling virtuoso-like tinsel. His execution of Bach's Chromatic Fantasia, and of Schumann's F minor Sonata, known, also, under the title of 'Concert sans Orchestre,' was a truly perfect and, in every sense, a wonderful display of its kind. Depth of feeling and vigor, gentleness and lightness, combined in producing the most beautiful effect, and the artist proved himself worthy of the highest praise.

"But it is the artistic dignity, the profound and, at the same time, unpretending seriousness, with which Brahms devotes himself to all he undertakes, that more especially raise him above the ordinary level, and, also, fascinate us in his playing. For him art is still a sacred mission; may it always remain so. We believe that he possesses sufficient strength to carry out our wish. It is true that something depends upon the favor of external circumstances, for even the artist is bound down, in his efforts, by certain mundane conditions. He will not covet superfluity, supposing him to be what he should be, but even he cannot dispense with what is absolutely necessary, and this he should not purchase by having to sustain too heavy a yoke. May, therefore, a friendly constellation illumine his path through life."

The penultimate paragraph is somewhat foggy. We do not clearly apprehend it; but, perchance, our readers may.

MDLLE. TITIENS AND THE NORWICH FESTIVAL.

To the Editor of The Musical World.

Sir,—In your last number I notice some remarks by "A German at Naples," amongst which, alluding to Mdlle. Titiens, are the following:—

"The Chairman of the Norwich Festival has written to her, but the offer made her is ridiculous; if they think her worth to fill the place of Clara Novello, they must pay her the same as they did her, if not, let them take those who are cheaper."

The object of the few lines I now address to you is to inform your correspondent through your publication that the offer made by our committee for Mdlle. Titien's services was *the same sum that was paid to Clara Novello at our last two festivals.* If artists persist in asking extravagant terms, it is clear that Provincial Festivals must either get on as well as they can without them, or cease to exist; we have not space to accommodate a sufficient number of persons to make it answer to pay exorbitant demands, neither does it consist with justice to our charities to squander money which is raised for the ostensible purpose of contributing to their benevolent objects. I am, Sir, your obedient servant,

E. Copeman, M.D.

(*Chairman of the Sub-Committee of the Norfolk and Norwich Festival.*)

Mr. Howard Glover gave a "Grand Concert" at Drury Lane, on Saturday morning last, which attracted so large a crowd that hundreds literally were sent away from the doors; on which account Mr. Glover has been compelled to announce another concert on Ash Wednesday, in the same locality, and on the same scale of completeness. Of the performance on Saturday we can do nothing more than give the merest outline. A full and efficient band was engaged, which, under the direction of Mr. Benedict, played Haydn's Symphony in D, the overture to the *Nozze di Figaro*, and accompanied Miss Alice Mangold in Mendelssohn's pianoforte concerto in G minor. The principal vocal performers were Mr. Sims Reeves, who was encored in "The death of Nelson" and "Good-bye, Sweetheart;" Signor Giuglini, who was encored in "Tu m'ami" and "La donna mobile;" Mr. Weiss, who was encored in "The Village Blacksmith;" and Mr. Kennedy, the Scottish vocalist, who was encored in Mr. Land's new song, "Bird of the Wilderness." Mr. George Perren was also compelled to repeat his own ballad "When first I heard those bells." Among the remaining singers, whose name is legion, we would specialise Madame Sainton Dolby, Miss Banks, Mdlle. Giorgi, Madame Rudersdorff, Mr. Henry Haigh and Mr. Wilbye Cooper as carrying away the secondary honors of the entertainment. M. Sainton's performance of his own Scotch fantasia is entitled to express commendation among the instrumental performances.

Madame Sainville's Concert at Arundel Hall was not so fully attended as the one she lately gave at the Hanover Square Rooms. The singers, besides the concert giver, who were encored in "Oh; shall we go sailing," and "The little treasure"—were Madame Gordon (encored in a waltz by Arditi), Miss Leffler, Miss Allen, Herr Reutlingers, Mr. Viotti Cooper, and Mr. Ford. The instrumentalists were Mr. S. Austen Pearce and Herr Lehmeyer, pianists, and Herr Wiener, violinist. The audience were evidently pleased.

M. Fechter.—M. Fechter is a Frenchman by education; not by birth. He was born about as far east of the Princess's Theatre as Talma was born west of it, if it is true that Talma was born in Holles-street. But Talma's parents were French, and their native country was his. M. Fechter is not French in this sense, his father being, we believe, a native of Germany. By education, indeed, the son became French. The school of sculpture was the one in which he underwent training as an artist, and is the one in which he has profitably passed his hours of leisure. As a profession, sculpture was early abandoned for the stage, where M. Fechter did not reach his present eminent position without severe discipline. He worked, rather than 'played' in Italy, before he was known in France; and passed modestly but creditably, half student, half actor, through the *Théâtre Français*, of which establishment he was member when he acted with distinction in the French version of *Chiffonne*, produced at the St. James's Theatre. Fifteen years ago he created a sensation in Berlin, as he is now doing in London, and then returned to France, where critics placed their seal upon his fame, a fame that culminated by his original representation of Duval, in *La Dame aux Camélias*. On the stage he combines the artist and the actor, as we understand both terms. In the *Fils de la Nuit*, he paid for the ship whose appearance formed so picturesque a portion of the drama; and in the *Belle Gabrielle*, at the Porte St. Martin, his too great great ardour precipitated him from a height with consequences which endangered his life. Thus, he has played in Italy, France, Germany, and England, the last being his native land; 'foreign' to it, he became, as we have shown, but it is a misnomer, we think, to describe M. Fechter as a 'Frenchman.'

Westbourne Hall, Bayswater.—The Fourth Subscription Concert of the Bayswater Glee and Madrigal Union, under the direction of Mr. W. Carter, was given on Wednesday evening, and attracted a numerous and elegant audience. These concerts are already exercising a powerful influence on the musical taste of the neighbourhood. No entertainments so well conducted and so thoroughly good had previously been given in Westbourne Hall, and Mr. Carter is entitled to the earnest support of all those who are interested in the healthy progress of the art. The programme of the last concert was most excellent, comprising some of the finest glees, madrigals, and part-songs, of ancient and modern composers. These were varied by sundry vocal solos given by members of the Union, and Mr. Carter supplied solos on the pianoforte, which were received with great favor.

The Late Mr. Robert Lincoln Cocks.—In our notice of the death of this esteemed gentleman, we were wrong in stating that he had left *three* children. There are but two only; the day of his decease, moreover, was not, as stated, Saturday the 24th January, but Sunday the 25th.

ROYAL ENGLISH OPERA.

On Thursday night the new opera called *The Armourer of Nantes*, for which Mr. Balfe found music and our esteemed co-labourer, Mr. J. V. Bridgeman, the words, was produced in presence of an audience disposed to enthusiasm, and crowding every part of the theatre.

Anne, Duchess of Brittany (Miss Hiles), is sought in marriage by the French king, Louis XII. That monarch, actuated somewhat by a feeling of affection and a great deal by a desire to annex the rich Duchy of Brittany to the crown of France, has employed every means in his power to attain his end. But, when the opera opens, it is far from certain he will succeed. His envoy, M. de Villefraucho (Mr. Weiss), discovers that a certain unprincipled, but gay and dashing, adventurer, Fabio Fabiani (Mr. Santley) has found favor in the eyes of the Duchess, and, indeed, so fascinated her, that she loads him with honors and wealth. Nor is this all. There is reason to believe that she may bestow on him her hand. At this juncture, when matters wear so unfavorable an aspect for Louis XII. M. de Villefranche obtains possession of a letter, in which a considerable number of Breton nobles have offered their aid to place the Duchy of Britatny in the hands of the German Emperor. Armed with this letter he informs the nobles that their lives are in his hands. At the same time, however, he assures them that he will not betray them, provided they will aid him in getting rid, by fair means or foul, of Fabio Fabiani, who threatens to endanger so seriously the French king's chance of gaining the Duchess's hand. The nobles readily promise to do as M. de Villefranche requires. Scarcely have the nobles retired ere Marie, an orphan (Miss Louisa Pyne), rushes from a small house at one corner of the public place, across which the Duchess has passed. She is quickly followed by Dame Bertha (Mrs. Aynsley Cooke), and, from a conversation betweeen the two, we learn that Dame Bertha, forgetful of everything save the desire of gain, has betrayed her trust, and, instead of carefully watching over Marie's safety, has yielded to the bribes of a young gallant, styled the Chevalier de Coutras, and, under some pretence or other, given him access to the public place, across which the Duchess has passed. She is quickly followed by Dame Bertha (Mrs. Aynsley Cooke), and, from a conversation betweeen the two, we learn that Dame Bertha, forgetful of everything save the desire of gain, has betrayed her trust, and, instead of carefully watching over Marie's safety, has yielded to the bribes of a young gallant, styled the Chevalier de Coutras, and, under some pretence or other, given him access to the public place, across which the Duchess reside, and which belongs, by the way, to Raoul, the armourer (Mr. W. Harrison). Marie, innocent, kind, and inexperienced, has at first seen nothing wrong in the courteous stranger's visits, but at length she becomes alarmed. Her conscience, too, smites her. She has been adopted by Raoul, who has carefully tended her through her childhood. Raoul, however, no longer loves her with the affection of a guardian for his ward, but with the glowing passion of a most devoted suitor. In a short time, he is about to make her his wife. She, too, as we have already said, is fondly attached to him. The idea of wronging him, by deed or even thought, strikes her with dismay, and she resolves to tell him all that has occurred. Dame Bertha is alarmed at this, and uses all her power to dissuade her from it. Marie has written to the Chevalier and appointed a meeting with him alone that same night, for the purpose of informing him she must never see him more. Dame Bertha urges her still to accord the interview, in consideration of the object for which it has been granted, and, also, not to speak to Raoul on the subject. The poor girl, acting as she thinks for the best, and desirous to screen Dame Bertha from Raoul's just censure, promises compliance, or, at least, promises not to say anything to Raoul that night. This is all that Dame Bertha wishes, for it has been arranged between the Chevalier and herself that the former shall forcibly carry Marie off, during the absence of Raoul, before the dawn. But fate wills it otherwise. Raoul attracted by his love, leaves his workshop to say a few words to his betrothed before she retires to rest. Before his house he meets a Jew (Mr. H. Corri), who warns him not to return to his work, but to remain and watch. Struck by what the Jew tells him, Raoul conceals himself near at hand, just as a cavalier jumps on shore and directs his footsteps towards the armourer's house. The Jew stops him and, on the stranger's asserting himself to be the Chevalier de Coutras, declares he is no other than Fabio Fabiani who, forgetful of the affection he feigns for the Duchess, is, for some motive or other, bent on effecting the ruin of Marie, the armourer's betrothed. Disregarding Fabio Fabiani's menaces, the Jew proceeds to state that Marie is the long lost daughter, supposed to be dead, of the Count de Brissac—a loyal and devoted adherent of the late Duke of Brittany, Francis II—and entitled to the Count's vast estates and wealth which the Duchess has recently bestowed upon Fabio. To obtain the proofs, which the Jew possesses, of Marie's parentage and rights, Fabio stabs the Jew. But the latter is too cunning for his murderer. He flings the papers from him as he falls, and they are discovered by Raoul, who has been attracted to the spot by the cries of the murdered man. A few words the latter utters, moreover, excite Raoul's suspicions. He is not destined to remain long in doubt. On the return of Fabio, who has been to seek the boatman in whose boat he arrived to obtain his assistance in flinging the Jew into the Loire, matters take a strange turn. Required by Raoul to state by what right he is about to enter the house towards which he is directing his course, Fabio replies that he does so by the best of all rights. The house is his own, or, at any rate, that of his mistress. This provokes a fearful outburst on the part of the Raoul, who brands Fabio as a lying villain. Fabio contemptuously tosses over Marie's letter, in which she makes the appointment to receive Fabio that evening alone. At first, Raoul is paralysed, as it were; but recovering himself and wrought up to the highest pitch of fury, he rushes upon Fabio with the purpose of avenging his injured honor. But he is unarmed. Fabio dares him to do his worst, and, jeeringly offering him the key to his (Raoul's) house, which key he has of course received from Dame Bertha, leaves the spot with the intention of getting rid of Raoul as soon as possible. Goaded to desperation, Raoul is ripe for any deed by which he may satisfy his desire for revenge. In this mood he is found by M. de Villefranche, who is delighted to meet with so apt an agent for working out Fabio's downfall. A compact is instantly concluded between the two. M. de Villefranche promises to wipe out in Fabiani's blood the injury inflicted on Raoul; and Raoul, on his side, pledges his word to place his life at the disposal of M. de Villefranche.

Such is the substance of the first act. In Act, II. we find Fabio urging his suit with the Duchess, who feigns to believe his protestations of love. But she has been informed by the wily De Villefranche of what has occurred. Unwilling, however, to condemn Fabio too rashly, she summons Marie to her presence, and questions her as to the truth of the statement made by the envoy of the French king. Marie owns that she has written to say that Fabio might meet her the preceding evening alone, during the absense of Raoul. To her horror, the latter, who has heard all she has said, but Fabio been previously concealed by the Duchess behind the tapestry of the apartment, comes forward. Ignorant of the truth, he fancies that Marie has betrayed him. Life, without the love of her to whom he is so devoted, has lost all its charms, and he ratifies by an oath the promise already made to M. de Villefranche. Before this, however, he stipulates that the Duchess shall reinstate the daughter of the Count de Brissac in the estates and wealth which belonged to her father, and which the Duchess has recently granted to Fabio. This the Duchess swears to do. Raoul then declares the Count's long lost daughter is Marie. In corroboration of this assertion, he gives the Duchess the papers he has received from the Jew. Dismissing Marie, the Duchess enquires of Raoul if he has a weapon with him. Raoul shows her a dagger—the same with which Fabio has committed the murder, and which Raoul has picked up after the murder. Seizing his arm, the Duchess calls out for help. M. de Villefranche, accompanied by some noblemen attached to the court, rushes in, and the Duchess accuses Raoul of having attempted to assassinate her. Raoul, in the greatest surprise, is about to deny the charge, when the Duchess reminds him of their compact, and orders him to be kept in safe custody. Fabio, ignorant of the danger which menaces him, re-appears. He assures the Duchess that the greatest misery he can suffer is to be absent even for a moment from her side. She replies that he ought to console himself with the assurance that, while he was away, she has done nothing but think of him; indeed, anxious to please him, she has sent for an old friend of his, and with these words confronts him with Marie. He is petrified at the sight of the latter, but, putting a bold face on the matter, denies that he knows her. The Duchess orders him to give up his sword. He obeys her, but observes that he never yet knew it was a crime for a man to woo a young girl. Unable to restrain her rage, the Duchess accuses him, before her assembled court, of having hired a bravo to assassinate her. Fabio indignantly denies

the charge. The Duchess gives a signal, Raoul steps forward, and corroborates her words. As proofs of Fabio's guilt, the dagger taken from Raoul, and with which, as we know, Fabio murdered the Jew, is brought forward, as well as the purse he offered Raoul for his aid in helping to throw the Jew into the river, and which Raoul declares he gave him to make the attempt on the life of the Duchess. Every one is convinced of Fabio's guilt, and both he and Raoul are made prisoners, preparatory to being led to death.

Three weeks are supposed to have elapsed between Act II. and Act III. The Duchess's anger has cooled down, and her love for Fabio resumed its sway over her heart. She would now set him free, but M. de Villefranche has excited the nobles of Brittany against Fabio, and they determine he shall die. The Duchess, however, defies their efforts, and resolves to carry out her intention. For this purpose she visits the prison—the old Castle of Nantes—in which Fabio is confined. Afraid, however, of the power of her nobles, she dares not let it be known that she has been instrumental in saving Fabio. At this moment, Marie, who is now acknowledged as the Countess de Brissac, steps forward and volunteers to do the Duchess's bidding. She has gained access to the prison by bribing one of the under-gaolers. The Duchess, thinking Marie still loves Fabio, unsuspectingly accepts her services, and orders M. de Kerkouën (Mr. Lyal), the Governor of the Castle, and Pascal (Mr. Aynsley Cooke), the head gaoler, to execute all the commands that Marie may give them. Having done this, she hastens away to frustrate the machinations in which she has reason to fear M. de Villefranche is engaged to stir up the people of Nantes to a revolt. When the Duchess has left, Marie details her plans for the escape of the prisoner. She has an interview with Raoul, who is still devotedly attached to her. She convinces him that she is innocent, and faithful to him. Raoul believes her, and once more prizes life, which, while he deemed her false, he despised. Suddenly the noise of a conflict is heard without. The people, moved by the intrigues of the French Envoy, have at length risen in revolt. They have overpowered the troops, and cry aloud for Fabio's death. At this conjuncture, M. de Kerkouën returns with the boatman who is to convey Fabio from the Castle. To his surprise he meets not the favourite, but Raoul. She instantly perceives Marie's intention, but promises to say nothing. The fact is, he feels but too willing to assist her in deceiving the Duchess, for he has been bribed by M. de Villefranche, with the promise of the post of Governor of the Bastille in Paris, if he will mar the Duchess's plans, and prevent Fabio's escape. Raoul now hurries off, but not before M. de Kerkouën, who is rather fearful he may lose his head, should the Duchess discover his treachery, has ordered the boatman, for fear of accident, not to be in too great a hurry, but to delay as much as possible.

Meanwhile, the tumult before the Castle has increased. The Duchess rushes in, followed by M. de Villefranche, and several Breton nobles. She learns from M. de Kerkouën that Fabio is still a prisoner. Darting a terrible glance at the Governor, she appeals to the noblemen present to protect her. Her appeal is in vain. At last, exhausted, and totally overcome by grief, she yields. M. de Villefranche advances to a balcony, and informs the assembled people that Fabio will be executed within an hour. The Duchess dismisses every one except M. de Kerkouën. She upbraids him with his treachery, and says, that if Fabio falls, he also shall die. M de Kerkouën quails before the danger with which he is menaced. Suddenly, an idea strikes him. The victim is to be led to the scaffold with a gag of iron in his mouth, and his body enveloped in a black veil from head to foot. If the people behold a head fall, what matter whose it is! If he could substitute Raoul for Fabio! He rushes to the window overlooking the river. The boatman, mindful of the orders he has received, has not yet left. M. de Kerkouën makes a signal. The boatman replies, and turns back his boat to the Castle. M. de Kerkouën has attained his object. Fabio's life and his own are saved.

Meanwhile, Marie is unable to leave the Castle, as all the outlets are secured by the people. Wandering through the old building, she sees a procession of Monks and soldiers conducting the prisoner to the scaffold. M. de Villefranche, also, sees it. He fancies the man enveloped in the black veil is too tall for Fabio. It instantly strikes him that M. de Kerkouën has been playing him false. He rushes off to ascertain whether his suspicions are well-founded. Marie is now discovered by the Duchess. The people shout with savage joy on beholding the victim as he is led to the fatal block. The Duchess laughs scornfully, and congratulates Marie that Fabio will escape after all, and tells her that it is not he, but Raoul, the armourer, who is concealed beneath the veil. Marie is thunderstruck. She is about to rush forward to inform the populace of the deceit practised upon them, when the Duchess endeavours to restrain her, but Marie breaks from her grasp. She is hastening to the balcony, when the report of a cannon is heard. It is the signal agreed upon to announce that the prisoner is mounting the scaffold. She gasps for breath. A second cannon is heard, the prisoner is laying his head upon the block. Marie staggers forward. A third cannon now booms through the night. The prisoner has ceased to live. A tremendous cry rends the air. Marie is on the point of sinking to the ground, when the curtains at the back of the stage are flung aside, and M. de Villefranche appears leading in Raoul, whom he has saved. Fabio is no more, and Louis XII. has no rival left to fear.

With regard to the performance, we must be satisfied to record for the present that, thanks in a great measure to Mr. Alfred Mellon, it was one of the most satisfactory, in a general sense, that we ever remember on a first night. Six pieces were encored, namely, Marie's cavatina, "Oh would that my heart" (Miss L. Pyne); Raoul's ballad, "In the desert waste of life" (Mr. Harrison); Fabio's barcarole, "The flower is beauty" (Mr. Santley); Villefranche's ballad, "Truth and beauty" (Mr. Weiss); Marie's ballad, "There's one who fear'd me" (Miss L. Pyne); the dance of gypsies (gypsies); and Raoul's ballad, "Oh love is like a reed" (Mr. Harrison). These, however, although on the present occasion they were most successful, are not in every instance the best pieces in the opera. But with reference to the music, our readers may consult the column devoted to reviews.

Although the performance occupied more than four hours, the audience, who had already called forward the composer, author, and principal singers at the end of the first act, summoned them again with immense warmth and unanimity at the conclusion of the third. Details next week.

The opera will be given the second timethis evening.

SACRED HARMONIC SOCIETY.

Elijah (on Friday, the 5th) attracted an overflowing audience. Of the general performance we need say no more than that it was effective as usual. The chorus, "He watching over Israel," was almost lost through the obstinacy of a few noisy persons clamouring for an encore of the trio that precedes it, a demand that Mr. Costa wisely resisted, and had he equally turned a deaf ear to the same appeal in favor of "O rest in the Lord" (however exquisitely sung), it might have served as a lesson for the promoters of a very objectionable system. If Madame Rudersdorff could have imparted a little of her dramatic energy to Mr. Haigh, the general effect of the first soprano and tenor parts would have been unexceptionable. From such a voice as this gentleman possesses, and the opportunities afforded him, both in sacred and secular music, really great things ought to be expected. Mr. Weiss's reading of the bass part (the Prophet), which he has made his own, was worthy of his high reputation; and the same may be said, as usual, of Madame Sainton Dolby, whose expressive delivery of the chief *contralto* music it would be impossible to surpass. What felt of it to the share of Miss Lascelles was carefully sung; and the subordinate parts in the concerted pieces were fairly sustained by Mrs. Lucas, Messrs. Morgan, Patey, and Smythson.

MDLLE. MARIE D'ANNETTA'S *soirée musicale*, at her residence on the banks of the Thames (Strand on the Green), was attended by a select audience, who fully appreciated the talents of the *beneficiaire*, as violinist, pianist and vocalist. Notwithstanding the evident indisposition of Mdlle. D'Annetta, which caused some irregularities in the programme, (an "illustrated" one, apparently by a practised hand). Miss D'Annetta performed her arduous task to the satisfaction of all present; and the applause she obtained will encourage her to strive hard to raise herself to a position in her profession. Miss D'Annetta was assisted by her clever little sister, together with Miss Noble, Mr. S. J. Noble (Pianists) Messrs. G. F. A. and L. Backwell (violinists, &c.,) and an excellent amateur violoncellist. After the concert Miss Marie D'Annetta sang "We may be happy yet" and "A Father's Love," in imitation of a celebrated English Tenor, and a popular English Baritone, exhibiting genuine humour in her delineations, not difficult for her friends to guess from whom derived.

LONDON ACADEMY OF MUSIC.

The students of the London Academy of Music gave a Private concert at the Architectural Museum in Conduit St., on Tuesday evening. The new Academy has been established little more than a year only, but its success is now placed beyond a doubt. There are nearly 150 students pursuing their studies under the various professors. At the concert on Tuesday evening the following Pianists (pupils of Dr. Wylde) met with great success; Misses Ibbotson and Tyne, who played Mendelssohn's Posthumous Duets in A major; Miss Fanny Baker, in Beethoven's sonata, for pianoforte and violin, in F; Miss Fynes (one of the most accomplished of the students), Mendelssohn's trio in D minor; Miss Powell, Mendelssohn's duet in D, (with violoncello); and Miss Krüse, Mendelssohn's prelude, and fugue in E minor. Herr Janza (violin); M. Payne (violoncello); both professors of the Institution, were their co-adjutors. Of the vocalists, Mr. Penwick, (pupil of Sig. Garcia) distinguished himself highly, he sang a scena, by Mozart, accompanied by Sig. Geladorie (Contre Bass) which displayed his sonorous voice and excellent style of singing; Mr. Gaynor (Tenor) distinguished himself in a charming ballad composed by Miss Reilly (pupil of Herr Molique). The Misses Glanville, Austen and Pratt, in a trio by Meyerbeer, "Grovinetto Cavalier" Miss Knox; Mrs. Merveille, in Dussecks "name the glad day," and Miss Rutter (pupil of Sig. Schira) in "Com' e bello," dedicated to their respective instructors. Signor Garcia and Signor Schira accompanied their respective pupils on the pianoforte.

We annex the full programme:—

Part I.—Duet, in A, pianoforte (Mendelssohn), Miss Ibbotson and Miss Fynes (pupils of Dr. Wylde); Romanza, "Carl Luoghi" (Donizetti), Miss Knox (pupil of Signor Garcia); Aria, "Ah rendimi quel core" (Rossi) Miss Strachan (pupil of Signor Schira); Duet, *Il Matrimonio Segreto* (Mozart), Miss Tunstall and Ibbotson (pupils of Signor Schira); Sonata, in F, for pianoforte and violin (Beethoven), pianoforte, Miss Baker (pupil of Dr. Wylde), violin, Herr Janza (professor); Aria, "Porgi, amor" (Mozart), Miss Debenham (pupil of Signor Garcia), accompanied by Mr. W. Bevan; Scena, with contra bass obbligato (Mozart), Mr. Renwick (pupil of Signor Garcia) and Signor Gilardoni (professor); Song, "Name the glad day" (Dussek), Mrs. Merville (pupil of Signor Garcia); Trio, "Giovinetto Cavalier" (Meyerbeer), Miss Glanville, Miss Austin, and Miss Pratt (pupils of Signor Garcia); Fugue, in D minor (Mendelssohn), pianoforte, Miss Fynes (pupil of Dr. Wylde), violin, Herr Janza (professor), violoncello, M. Paque (professor).

Part II.—Part song, "I would that my love" (Mendelssohn), Misses Stevenson, Knox, Glanville, Smith, Russell, Melville, Rutter, Austin, Pratt, Strachan, Newman, Dolby, Baker, Hunt, Debenham, Merville, Fletcher, Bloomfield, Ibbotson, and Tunstall, accompanied by Signor Zamboni (professor); Prelude and Fugue, in C minor, and Fugue in D (Mendelssohn), pianoforte, Miss Krüse (pupil of Dr. Wylde); Song, "When my lady sleepeth" (E. Reilly, pupil of Herr Molique) Mr. Gaynor (pupil of Signor Garcia); Cavatina, "Com' è bello" (Donizetti), Miss Rutter (pupil of Signor Schira); Duet, pianoforte and violoncello (Mendelssohn), pianoforte, Miss Powell (pupil of Dr. Wylde), violoncello, M. Paque (professor); Lullaby (Glinka), Miss Melville (pupil of Signor Garcia); Song, "To Chloe in sickness" (Dr. Bennett), Mr. Renwick; Duet, "In the greenwood" (H. Smart), Mrs. Merveille and Miss Pratt; Il moto continuo, pianoforte (Weber), Miss Fynes.

MONDAY POPULAR CONCERTS.

At the Concert on Monday (the 117th) Schubert's Quintet in C was, by general desire, repeated. The performance—executants, MM. Sainton, Ries, H. Webb, Paque, and Piatti—was even better than the first, and the quintet may be said to be firmly established in the repertory of the Monday Popular Concerts. Haydn's Quartet in B flat, No. 4. Op. 76—executants, the above mentioned, minus M. Paque—was also, by general desire, repeated. The performance in this instance could not have been better than the first, seeing that the first was faultless. The pianist was Mr. Charles Hallé, who, it Beethoven's solo Sonata, Op. 90 (E minor), and Mozart's G minor Quartet for piano and strings, in which he was associated with MM. Sainton, H. Webb, and Piatti, played his best—which is saying a great deal. He was recalled after the sonata.

The singers were Madame Lancia and Mr. Sims Reeves. Madame Lancia selected "Batti, batti," and Mendelssohn's first "Zuleika," in both of which she met with great favor. Mr. Sims Reeves introduced a new song called "Doubt," by the Russian, Glinka, which we have no doubt he will shortly sing again, inasmuch as he sings it well (does he ever sing it?), and inasmuch as it deserves good singing. He also repeated Herr Blumenthal's romance, "The Message," which, being unanimously called upon to re-repeat, after some fruitless hesitation, he re-repeated.

Mr. Benedict sat with his accustomed grace at the piano as accompanist, much to the satisfaction of the accompanied.

FOREST HILL, (*From a Correspondent.*)—A concert was given on Wednesday evening, in the Christ Church Schools, which was most fully and fashionably attended by the neighbouring residents and gentry, it being for the benefit of the school fund. The vocalists were Miss E. Hughes, Miss Griselda Archer, Mdlle. Giorgi, Mr. E. Owen, and Mr. Leonard Walker; the instrumentalists were Herr Obethen, harpist, Mr. Pape, clarinet, and Miss Griselda Archer, pianist. The Glee and Quartett Music Union also attended. The whole was conducted by Mr. Emile Berger. Miss Archer, in Wallace's "Song of May," and as a solo pianist, gained great and deserved applause. Mdlle. Giorgi was encored in both her songs. Mr. Leonard Walker, in G. B. Allan's "Man of the Mill," also received well-merited applause. The concert gave great satisfaction to all present. At the close of the performance a vote of thanks was proposed by the rector of the parish to Miss Griselda Archer, who organised the concert, and also to the performers who gave their services gratuitously.

At Drury Lane Theatre, Mr. H. Loraine, an actor of some "provincial" repute, has made his appearance as Don Cæsar de Bazan, in Messrs. Lemon and A'Beckett's version of the drama of that name. He has a good figure, self-reliance, and, in short, the qualities that insure a creditable performance of characters in which good looks and a tolerably imposing demeanor are of importance. To the audience he gave satisfaction, and was called after the fall of the curtain. A new "spectacular" drama, by Mr. Falconer, intitled *Bonnie Dundee, or the Gathering of the Clans*, is announced for the 23rd inst.

At Sadler's Wells, a new drama with music—that is, songs, duets, trios, and choruses, after the manner of the old fashioned English operas—has been produced and approved of. It is entitled *Leonie the Sutter Girl, or, the Countess in Difficulties*, and is an adaptation from the French by Captain Hertyn Rhys, who has also supplied the music. The piece is interesting, and has appeared somewhere on the English stage under the title of *The Roll of a Drum*. Miss Catherine Lucette, the most fair manageress, is the life and soul of the piece. She acts delightfully, and, even without much voice or skill, charms by her singing. Mr. Morton Price and Mr. Lewis Ball—the last named a comedian of the right sort—sustain the principal male characters with capital effect.

A new Comedietta, entitled *A Grey Mare*, produced this week at the Adelphi, is not altogether worthy the efforts of Marie Wilton, Messrs. J. L. Toole and Billington. A young lady who wheedles a bashful gentleman into a love affair is not a very respectable personage; but Miss Wilton coaxes and lures so playfully, so innocently, and so irresistibly, that no one ever dreams of turning censor. Mr. Toole is exceedingly humorous in a character of the old Bagstock breed.

The production of *Effie Deans* at the Surrey Theatre has proved a genuine success. We shall report more fully next week.

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7. Come, then monarch of the vine.
8. Blow, gentle gales.
9. Hark! Apollo strikes the lyre.
10. } Now tramp o'er moss and fell,
11. } Fill, boys, and drink about.
12. Who is Sylvia? what is she?
13. Oh, by rivers.
14. Come o'er the brook, Bessie.
15. The fox jumped over
16. The tiger couches in the wood.
17. Live Henri Quatre.
18. Allegiance we swear.
19. Daughter of error.
20. Now to the forest we repair.
21. Hail to the chief.
22. Stay, prythee stay.
23. Good night.
24. When wearied wretches

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VOL. 41—NO. 8. SATURDAY, FEBRUARY 21, 1863. PRICE {4d. Unstamped, 5d. Stamped.}

ST. JAMES'S HALL.—NEW PHILHARMONIC CONCERTS.—29th Season.—Director, Dr. WYLDE. The subscribers are respectfully informed the CONCERTS will COMMENCE early next season. The subscription is for five grand orchestral and vocal concerts on Wednesday evenings, and five full public rehearsals on Saturday afternoons, on the same grand scale as last season. Terms—£2 2s. for a transferable season ticket for a reserved sofa stall or front row balcony; £1 11s. 6d. for second row. Application can be made to W. Graeff Nicholls, Esq., Hon. Sec. 33 Argyle Street, W.; Cramer and Co. 201 Regent Street, and Mr. Austin, St. James's Hall.

ST. JAMES'S HALL.—THURSDAY, March 5. Mr. HENRY LESLIE'S GRAND CONCERT.—Sims Reeves, Arabella Goddard, Edith Wynne (Eos Cymru Pencerdds) John Thomas (Pencerdd Gwalia), J. B. Chatterton, (harpist to the Queen); T. H. Wright, full band of Scots Fusilier Guards, and splendid choir.—Family tickets, to admit four, 21s.; stalls, 5s.; balcony, 3s.; area, 2s.; admission, 1s. Tickets at Addison's, 210, Regent-street; Austin's Ticket Office, Piccadilly; the Hanover-square Rooms; and all musicsellers. Family Tickets to be had only at Addison and Lucas's, and of Mr. Austin, 28, Piccadilly.

SONGS OF SCOTLAND—EGYPTIAN HALL—Every Evening at 8 (Saturday excepted), and on Saturday afternoon at 3.—Mr. KENNEDY, the Scottish Vocalist, assisted by Mr. LAND at the Pianoforte, will give for THE LAST TIMES his *Popular* EXTRAVAGANZA entitled "JACOBITE MINSTRELSY," of the periods 1715, and—45, and read a humorous illustrative scene from "WAVERLY." Admission, 1s., 2s., Stalls 3s., which may be obtained at Mitchell's Royal Library, 33 Old Bond Street, W.

WELSH MUSICAL FESTIVAL, on the eve of St. David's-day.—GRAND CONCERT of WELSH NATIONAL MELODIES, at St. James's Hall, on Saturday Evening, Feb. 28, at 8 o'clock, for the benefit of Mr. John Thomas (Pencerdd Gwalia). Vocalists—Miss Edith Wynne (Eos Cymru, Pencerdds), who will sing a new patriotic song, with chorus, composed by Mr. John Thomas, Miss Eyles, Mr. Tennant, and Mr. L. W. Lewis (Llew Llwyfo, Pencerdd); the band of harps, including Mr. J. Balsir Chatterton (harpist to the Queen), Mr. T. H. Wright, Mr. H. J. Trust, Mr. John Thomas (Pencerdd Gwalia), &c.; and the united choirs, including the students of the Royal Academy of Music, &c. will be on the same extensive scale as hitherto. Conductor, Mr. Henry Leslie. Sofa Stalls, 5s.; Balcony, 3s.; Area, 2s.; Admission, 1s. Applications for Sofa Stalls to be made to Mr. John Thomas, 109, Great Portland Street, W. Tickets to be had of Addison and Lucas, 210, Regent Street; and of all the principal musicsellers

MR. H. PHILLIPS'S FAREWELL CONCERT.—Sims Reeves and a host of talent. St. James's Great Hall, Wednesday evening, 25th February. Chorus of 50 voices. Conductors, MM. Benedict, Balfe, and Hatton. Duet, "All's Well"—Sims Reeves and Henry Phillips; in addition to which he will sing, "The light of other days," "Haste thee, nymph," &c., &c. Sofa stalls, 10s. 6d.; Reserved stalls, 5s. Tickets at Austin's ticket office, 28 Piccadilly; also plan of the stalls. See programmes.

LIVERPOOL PHILHARMONIC SOCIETY. Handel's "JUDAS MACCABÆUS" will be performed on Tuesday, the 24th inst. Principal Artistes—Madame Rudersdorff, Miss Palmer, Mr. Sims Reeves, and Mr. David Lambert. Organist—Mr. Cummings. Conductor—Mr. J. Zerdahn Herrman. Tickets may be had at the Office of the Society, Exchange Court, Exchange Street, East. By order of the Committee, Henry Sudlow, Secretary and Treasurer.

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MONS. JULLIEN has much pleasure in announcing that he has succeeded in engaging Mr. LEVY, the celebrated Cornet à Pistons, who will perform one of his favorite solos every evening.

The Programme for the week, commencing Monday, 23d instant, will include—

Overture, "Zampa"	Herold.
Quadrille, "Trovatore"	Verdi.
The Allegretto Scherzando from the Symphony in F	Beethoven.
Valse, "Fern Leaves"	Jullien.
(By desire), Cornet Obligato, by Mr. Levy.	
Grand Operatic Selection, "Don Giovanni"	Mozart.
"Martha," "Masaniello," "Ecclo du Nord."	

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PROVINCIAL CONCERT TOUR. The following Artists will visit the Provinces from 9th April to 9th May:—Madle. Alboni, Madlle. Rose de Rosa (Prima Donnas of the Italian Opera, Paris and Berlin; Carolina Thea re, Palermo; and La Pergola, Florence), Mr. Wilbye Cooper, and Signor Roye e (Royal Italian Opera, Covent Garden). Instrumentalists, Les Freres Lamoury (Converts d'ore de Paris) Francois, Violin; Philippe, Violoncello; Solo Pianiste, Mr. Webb; Director, Mr. Land.—Madame Alboni's services will be available for concerts during the ensuing London season, after May 9th; address, Mr Land, 4 Cambridge Place, Regents Park.

MADAME TONNELIER (Prima Donna) begs to announce that she will return to London, for the season, on the 14th of March. For terms, apply by letter to Mr. Cooper, No. 3, Cobden Place, Brighton.

MADAME RUDERSDORFF begs that communications for Engagements for Concerts, Oratorios, &c. may be addressed to Mr. Jarrett, Musical and Concert Agent, 244, Regent Street, W.

MISS DI ROSSI (Soprano Vocalist), pupil of Mrs. Wood, and Sig. GARCIA, is prepared to receive engagements for Concerts. Address, 77 George Street, Manchester; or 2 Great Cheyne Row, Chelsea, London.

MISS ROBERTINE HENDERSON (in answer to enquiries) begs to announce she has recovered from her recent severe indisposition, and is able to accept engagements for Concerts, &c., 19 Newman Street, Oxford Street, W.

VIOTTI COOPER will sing (*again by request*) "ADELAIDA" at CAMDENWELL HALL, Feb. 27th.

MR. KUHE begs to inform his Pupils and Friends that he has removed from Bentinck Street to 17 York Place, Portman Square, W.

MR. GEORGE PERREN will sing Ascher's Popular Romance, "Alice, where art thou?" and his new and successful ballad, "When first the bells," at the CRYSTAL PALACE CONCERT, Saturday 28th February.

MR. H. C. COOPER (Solo Violinist) begs to announce that he will return to Town for the Season on the 15th of March. Address by letter to No. 3, Cobden Place, Brighton.

MR. HENRY HAIGH begs to announce that he is free to accept Engagements for Concerts, Oratorios, &c. Communications to be addressed to Mr. Jarrett, Musical and Concert Agent, 244, Regent Street, W.

MR. APTOMMAS returns from the Continent in February, when he will be open to engagements for Concerts, Private *Soirees*, and instruction upon the Harp. The regular season for his Harp Recitals commences on the 8th of April.

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MUSIC PUPIL.—The Organist and Choir-Master of YORK CATHEDRAL has a Vacancy for another Articled Pupil for the Musical Profession. Address, Dr. MOSS, Minster Yard, York.

WANTED, from Lady-Day next, for a small Episcopal Chapel, near London, an ORGANIST. Duty: Attendance at Morning and Evening Services on Sundays, and, if required, for One Hour in the Week for practice. A Lady preferred. Salary £30 per annum. Apply by letter, stating age and qualifications, and giving reference to C. DORMAN, 23 Essex Street, Strand, of whom any further information may be obtained.

ORGANIST.—Wanted an efficient Organist for the Parish Church of Saint Clement Danes (holding no other like appointment), who would give personal attendance during the Three Services on Sundays, and three of Wednesday Evenings and Fast Days, and who must be also willing and competent to instruct the Children of the Parochial Schools in Choral Singing. Salary £75 per annum. Gentlemen's Applications and Testimonials to be forwarded to J. J. ISAACSON, Esq., Vestry Clerk, 49 Norfolk Street, Strand, W.C., not or before the 24th instant; and Candidates are requested to attend at the Vestry House, on Friday Evening, the 27th instant, at Seven o'Clock precisely.

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By EMANUEL AGUILAR,

MELODY FOR THE PIANOFORTE, is just published, Price 1s. 6d.

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BALFE'S NEW SONG, "KILLARNEY." The Poetry by Edmund Falconer, Sung by Miss Anna Whitty upwards of 300 nights at the Royal Lyceum Theatre, in the "Lakes of Killarney," and now being sung by the same distinguished vocalist every night at the Theatre Royal, Manchester, is published, price 3s., by Duncan Davison & Co., 244 Regent Street.

"The execution by Miss Anna Whitty of that charming little song that for six months formed a graceful adjunct to the Killarney Panorama at the Lyceum, it is needless to speak, as her talents are well known in Liverpool; but the song itself has been unheard out of London until the present moment, when the same vocalist is engaged to its performance at Manchester. The public, who so long appreciated it when heard on the theatrical boards, will soon have an opportunity of personally testing its merits, and cannot fail but be struck not only with the charm of its simple and thoroughly Irish melody—substantiating its claim to its title of "Killarney"—but also with the still rarer charm of its being associated with words so full of poetical grace and sentiment that surprise is no longer felt at the inspiration given to the composer of the music, particularly when it is known that they are from the elegant pen of Mr. Falconer, the accomplished author of the renowned "Peep o' Day," and who, in that wonderfully popular drama, displays some exquisite touches of refined poetry, that not a little contribute to enchance the merits of its interesting plot. It should be added that this little *bijou* of a composition is to be found at the well-known publishers, Duncan Davison and Co., Regent-street."—*Liverpool Journal.*

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MLLE. ADELINA PATTI'S NEW WALTZ, "DI GIOJA INSOLITA." Sung with distinguished success by Mlle. Adelina Patti, in the opeas of "Il Barbiere di Seviglia," "Don Pasquale," &c. &c. The Words by Lorenzo Montarsi, the Music by Maurice Strakosch.

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"Since its first publication this book has met with general acceptance, and is now used as a vade-mecum by many of the most eminent and intelligent vocal instructors both in the metropolis and the provinces. We say vocal instructors, because it is only to instructors that works of this class can be of material use. Singing is not an art which can be learned by solitary study with the help of books, and those who are self-taught (as it is called) are always badly taught. But a good treatise, in which the principles and rules of the art, founded on reason and experience, are clearly expressed, is of infinite value, first to instructors, in assisting them to adopt a rational and efficient method of teaching, and next to pupils themselves, in constantly reminding them of, and enabling them to profit by, the lessons of their master. In both these ways Signor Ferrari's work has been found pre-eminently useful.

"The foundation of singing is the formation of the voice. A bad voice cannot be made a good one; but the most mediocre voice may be made a source of pleasure both to its possessor and to others. Accordingly, ample dissertations on the formation of the voice abound in our treatises on singing. But it unfortunately happens that these dissertations are more calculated to perplex than to enlighten the reader. We could refer to well-known works by professors of singing of great and fashionable name, in which the rules for the formation of the voice are propounded with such a parade of science, and with descriptions of the vocal organs so minute, and so full of Greek anatomical terms, that no unlearned reader can possibly understand them. Signor Ferrari (as he tells us) was brought up to the medical profession before, following the bent of his inclination, he betook himself to the study of music. But this circumstance, while it made him acquainted with the physical construction of the human organs of sound, has not led him into the common error of displaying superfluous learning. We have not a word about the 'glottis' or the 'trachea,' but we have a broad principle distinctly enunciated, and intelligible to everybody.

"Signor Ferrari's principle is of the simplest kind. 'Everyone,' he says, 'who can speak may sing. The only difference between speaking and singing is, that in speaking we *strike* the sound impulsively and immediately leave it, whereas in singing we have to *sustain* the sound with the same form of articulation with which we strike it impulsively.' It is on this principle that Signor Ferrari's practical rules for the formation and cultivation of the voice are based. To give the pupil a sufficient control of the breath for the utterance of prolonged sounds—to soften the harshness and increase the strength and equality of the natural tones of the voice, without ever forcing the voice are the objects of the scales and exercises on sustained sounds, which must be practised under the careful superintendence of the teacher, whose assistance Signor Ferrari always holds to be indispensable.

"Signor Ferrari makes an observation which, as far as we are aware, is new. It is evidently well founded, and of great importance. Owing to the want of attention to the tone in which children *speak*, they acquire bad habits, and contract a habitual tone which is mistaken for their natural voice. It is the result of this neglect, he says, that 'the young ladies of the present day speak in a subdued, muffled tone, or what may be called a demi-falsetto, in consequence of which very few natural voices are heard.' Hence a young lady, when she begins to sing, frequently continues to use this *habitual* tone. 'The result is,' says Signor Ferrari, 'that not only does she never sing well, but soon begins to sing out of tone, and finally loses her voice, and in too many instances injures her chest. Indeed,' he adds, 'I have no hesitation in saying that hundreds of young ladies bring upon themselves serious chest affections from a bad habit of speaking and singing. Signor Ferrari afterwards shows how this great evil may be cured by making the pupil read or recite passages in a deep tone, as though engaged in earnest conversation' and he adds, 'I cannot advise too strongly the greatest attention to the free and natural development of *the lower tones* of the voice. It is to the stability of the voice what a deep foundation is to the building of a house.

"Signor Ferrari deprecates, as fatal errors, the custom of practising songs or solfeggio with florid passages before the voice is sufficiently cultivated. He is of opinion that young ladies ought to begin the study of singing at thirteen or fourteen, and not, as is generally done, at seventeen or eighteen, by which time they ought to be good singers. In regard to the important question how long the pupil ought to practise, he observes that this will depend on the acquisition of a proper method. The more a pupil practises with an improper intonation the worse; but once able to sing with a natural tone, he may practise two, three, or more hours a day without danger. All Signor Ferrari's precepts are of the same sound and rational character.

"The exercises, embracing the scales, and all the various passages which belong to modern melody, are sufficiently copious and admirably adapted to their purpose. In the original publication these exercises were confined to the soprano, or the corresponding male voice, the tenor. But in this new and revised edition a number of exercises are added for contralto or baritone voices—a very great addition to the value of the work."—*Illustrated News.*

London: Duncan Davison & Co., 244, Regent Street, W.

MUSICAL SOCIETY OF LONDON.

REPORT FOR 1862.*

Your Council have to present you with the accustomed Report, embracing the proceedings of the Society during the year 1861, and its present financial position. At the time of the last Annual Meeting there were 1,690 names on the register, including fellows, associates, lady associates, and nominated subscribers. Your Council judge, from the experience of last year, that they may calculate on a large number of members annually withdrawing. The report of 1861 anticipated that from 200 to 250 would withdraw; but the number exceeded 300; and although this in no way affects the permanent stability of the Society, members should use every exertion in adding, season after season, to its ranks. Allowing for notices of withdrawal, your Council believe they are warranted in stating, that at the actual moment, the numerical strength of the Society is represented (as nearly as possible) by about 1380 members. With a view to protecting the income of the Society, your Council thought it expedient, in the prospectus for the current year, to announce that those members who omitted to give notice of their desire to withdraw would be called upon to pay their annual subscriptions. During the past year four Orchestral Concerts were given in Saint James's Hall, which your Council believe have not only sustained, but advanced, the reputation of the Society. The band was increased in number and efficiency by the addition of eight violins, two violas, three violoncellos, and two double-basses. Two conversaziones were held, and it is hoped with no less satisfaction to members than those of previous years. A larger number of interesting objects was obtained for the conversazione, in July, 1861, than at any former meeting. The arrangements for their effective display, added to the extra charge for refreshments, slightly augmented the outlay on both occasions. At the first conversazione, choral pieces were sung, by non-professional members, under the direction of Mr. Henry Smart. At both, vocal and instrumental solos were contributed by eminent members of the profession. Your Council take this opportunity of submitting their thanks to those ladies and gentlemen who contributed valuable works of art, in sculpture, painting, engraving, &c.—together with relics in great variety, more or less curious and attractive. They have also again the pleasure to acknowledge the exertions of Mr. Charles Salaman, the Hon. Secretary, and of William Chadwick Stockdale, in collecting the works of art, &c., and the amount of time and labour bestowed by those gentlemen in organising and completing the necessary arrangements for their exhibition. Your Council regret to inform you that the Musical library of the late Mr. William Horsley, Mus. Bac., Oxon, which was lent to the Society by your late Hon. Librarian, Mr. Charles Edward Horsley, has been reclaimed. Your available library is, consequently, limited for the present to under 200 Volumes. Your Council, therefore, urge upon the members and friends of the Musical Society of London, the necessity of rendering the library worthy of the Institution, by donations of music, or of books relating to music, and by frequent contributions to the Library Fund. Your Council have pleasure in announcing that thirty-two volumes of MS. Glees, containing 200 unpublished compositions, lately in the possession of the Amateur Glee Club, have been presented to the Society by Mr. James Lea Summers (Member); and that fifty volumes of modern Italian, French, and German Operas have been presented by Dr. Rimbault, F.S.A. It is also agreeable to them to add that Dr. Rimbault, a Member of the Council, has accepted the office of Hon. Librarian, the duties of which his well-known experience renders him especially competent to discharge. Your Council regret they are compelled to state that the Fellows' Meetings, appointed for the discussion of musical matters and the reading of papers on musical subjects, have not been supported by members with the assiduity expected. Three meetings have been fixed for the current year, and your Council hope that the manifest advantages to be derived from them may not be lost for want of zeal on the part of members, whose co-operation is earnestly solicited. Any proposals of assistance in the form of lecture, or papers for discussion, will be duly advertised. Two trials of Chamber Music took place at the Marylebone Institution on the evenings of March 20th, and May 22nd. At the first the following compositions were performed:—Trio for pianoforte, violin, and violoncello, by Mr. S. A. Waley, (*Non-Professional Fellow*); Sonata, pianoforte, by Mr. Aguilar (*Professional Fellow*); Sonata in A minor, pianoforte and violin, by Mr. A. Ries, (*Associate*); Quartet in B flat, piano, violin, viola, violoncello, by Miss Alice Mary Smith (*Lady Associate*). At the second:—Quartet, pianoforte, violin, tenor, and violoncello, by Mr. Adolph Schloesser (*Professional Fellow*); Quartet, two violins, tenor, and violoncello, by Mr. John K. Paine, an American composer (not a member of the Society); Quartet, pianoforte, violin, tenor, and violoncello, by Miss Alice Mary Smith (*Lady Associate*); Quartet, two violins, tenor, and violoncello, by Mr. T. W. Wallstein (*Associate*); Quartet, pianoforte, violin, tenor, and violoncello, by Mr. Kerbusch, of Belfast (*Associate*). The instrumentalists on these occasions were Messrs. Waley, Deichmann, Paque, Aguilar, Adolph Ries, Louis Ries, Miss Alice Smith, Messrs. Politzer, Webb, Adolph Schloesser, H. G. Blagrove, Richard Blagrove, Ernest Vieuxtemps, Max Vogel, Broedelet, Danhert, and Kerbusch. Your Council have to report that, in accordance with law 15, at a Council Meeting, held on the 16th of October, 1851, Mr. Lindsay Sloper was appointed a member of the Board, in place of Mr. Charles Edward Horsley, retired. They have also to add, that the following gentlemen are this evening elected in the place of those who retire under law 14, viz.:—W. Vincent Wallace, Esq., *Professional*; *vice* H. G. Blagrove, Esq. The Rev. Sir W. H. Cope, Bart., *Non-Professional*; *vice* W. Chappell, Esq., F.S.A. Edward James, Esq., Q.C., *Non-Professional*, re-elected.

The following Balance-Sheet, for 1861, has been issued by the Council, and duly audited:—

Dr. *Balance Sheet for the Year 1861.* *Cr.*

1861, Jan. 1, to Dec. 31.	£. s. d.	1861, Jan. 1, to Dec. 31.	£. s. d.
To Balance in hand - -	83 17 7	By Payments:—Cramer and Co., £10; Choral Practice £12 17s. 6d., (1860) -	32 17 6
" Subscriptions from 1860	6 6 0	Printing, Stationery, &c. -	57 0 2
" Subscriptions for 1861:—132 Fellows, 421 Associates, 853 Lady Associates, 63 Nominated Annual Subscribers, and 28 Subscribers to Series - 1348	4 0	Miscellaneous Expenses -	34 5 5
" Sale of Concert Tickets -	22 1 0	Advertising - -	34 5 6
" 449 Reserved Seats	238 14 6	Postage - - -	22 17 9
" " 5 Duplicates -	1 5 0	Rent of office's, &c. - -	50 0 0
		Musical instruments -	29 13 7
		Cramer and Co. - -	20 0 0
		Insurance - - -	1 17 6
		Four Concerts, Expenses -	247 6 3
		Two Conversazioni - -	235 1 2
		Choral Practice - -	88 5 8
		Library Expenses - -	30 9 3
		Trial of New Compositions	14 15 6
			1393 13 3
		By balance in hands of Treasurer for 1861 - -	103 12 10
	£1697 6 1		£1697 8 1

We have examined the books of the Society and the vouchers, and we certify that this balance-sheet agrees therewith, and that the same is correct.
Dated this 13th day of January, 1862.
JOHN T. BEDFORD, } Auditors.
JOHN R. DUGGAN, }

Signed, by order of the Council in pursuance of General Law 38.
8th January, 1862.
JOHN SIMON,
J. BENEDICT.

By way of continuing the same, Mr. Sargood, your Treasurer, reports the financial position of the Society at the present moment to be as follows:—

1862, January 1, } Balance in hand - - - -		£103 12 10
Received since, viz.:—		
104 Annual Subscriptions of Fellows - - -		169 4 0
431 " " of Associates - - -		452 11 0
468 " " of Lady Associates - -		491 8 0
52 " " of Nominated Annual Subscribers - - -		54 12 0
6 " " of Subscribers to Series - -		6 6 0
403 " " of Reserved Seats for Concerts		211 11 6
Total, being the present actual available income for the year 1862* - - - - - - -		1429 5 4

* This was read to the General Meeting, by Mr. Salaman, Hon. Sec.—Feb. 8th 1862.

* Since the meeting, a further sum of £310 3s. 6d. has been received on account of the income of the current year (1862).

MR. KENNEDY'S SCOTTISH ENTERTAINMENT.—The programme has again been changed and now comprises a new (at least new-to-London) entertainment called *Jacobite Minstrelsie of the periods* 1715 *and* 1745. In the first part—illustrating the period of 1715—Mr. Kennedy sings "Awa, Whigs, awa," "When the King comes over the water," "Kenmure's on and awa, Willie," "Oh, this is no my ain house," and the dialogue song "Hame came our gude man at e'ut." In the second (which refers to 1745), are introduced "Wha'll be king but Charlie," "Charlie is my darling," "Allister Macallister," "He's ower the hills that I luve weel," "Johnny Cope," "The hundred pipers," and "Will ye no come back again." Mr. Kennedy's singing has just the sentiment and humor required for Scottish song, while Mr. Land's accompaniments on the pianoforte are almost as pure Scotch as the vocal accents of his companion.

ST. PETERSBURGH.—The Imperial Italian Opera in this city is, we are informed, henceforth to be abandoned, the Court, as it is related, finding the expenses too onerous and the peculiaiton among some of its accredited representatives in the establishment too notorious.

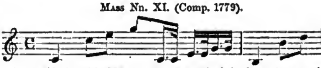
productions, nevertheless, are very numerous, and embrace almost every style. Many of them have been heard in public, and a still greater number have been printed. Five out of seven symphonies for the orchestra have been performed at various concerts, viz.—No. 3, in A minor; No. 4, in F minor (published as a pianoforte duet); No. 5, in B flat; No. 6, in C sharp minor (introduced at the Philharmonic concerts—also to be had as a pianoforte duet); and No. 7, in D (at the concerts of the close defunct Amateur Musical Society). The concert overtures for the orchestra are just as numerous. Of these, *A Midsummer Night's Dream*; an overture in E flat (unintitulied); *The Merchant of Venice*; *Chevy Chase* (composed, together with some vocal pieces, for a drama of that name presented at Drury Lane theatre); *Romeo and Juliet*; *Don Carlos*; and *Hamlet*, have (like the symphonies) been given at various intervals, by the Society of British Musicians, the Philharmonic Society, the New Philharmonic Society, the Musical Society of London, &c. The most popular of these is the overture called *Chevy Chase*, which—as well as *The Merchant of Venice* and *Romeo and Juliet*—has been published as a pianoforte duet; the most original and masterly, by general consent, is *Hamlet*, which—with *A Midsummer Night's Dream*, the overture in E flat, and *Don Carlos*—remains in MS. In chamber music Mr. Macfarren has been a scarcely less indefatigable producer. A quintet in G minor for pianoforte and string instruments (with double-bass), and a trio in E minor for the same, are engraved and published at Leipsic. The quintet has been frequently heard (Miss Arabella Goddard and Mr. Charles Hallé having played it on several occasions); the trio more rarely. There are also four quartets for two violins, viola and violoncello—the first and fourth in G minor, the Second in A, and the third in E—one of which (in F) has been engraved. Two sonatas for pianoforte, *solus*—the first in E flat, the second in A, called *Ma Cousine*—both printed, and a variety of minor pieces, swell the catalogue. A concerto in F minor for pianoforte and orchestra also exists in MS. This was once, and only once, performed in public by Mr. W. H. Holmes, at the concerts of the Society of British Musicians. Not less prolific in the composition of vocal chamber music, Mr. Macfarren, besides a whole library of fugitive pieces, has published a number of songs, duets, and trios that are likely to endure. Among the best are his contributions to the *British Vocal Album*, his settings of Shelley, Heine, Schiller, and other distinguished poets; his *Arabian Night Songs*; and, perhaps more genial, vigorous, and original than all, his *Lyrics*. Many of these have attained popularity, and the major part of them are instinct with the spirit of poetry. A variety of four-part songs and glees (among which latter may be specially cited a set of six, words by Mr. Macfarren, sen.) must be added to the catalogue of vocal-chamber music; also, an entire church service, composed for the cathedral church at Abingdon, and since introduced by Dr. Monk at York Minster, which has been unanimously praised. The harmonization of all the airs in Mr. W. Chappell's *Popular Music of the Olden Time*, and the accompaniments to the separate volume of *Old English Ditties* (same editor), further associate Mr. Macfarren's name with the national music of England. *The Sleeper Awakened*, *Lenore*, *May-Day*, *Christmas*, *Don Quixote*, *King Charles II.*, and *Robin Hood* have been published in pianoforte score, as likewise some portions of the *Devil's Opera*. Three other operas, which have never been produced upon the stage, remain in MS.: their names are, *The Prince of Modena*, *Caractacus*, and *El Malechor*. The one in progress (*Helvellyn*) is to be produced at the Royal English Opera. In 1843 Mr. Macfarren established the Handel Society, "for the production of a superior and standard edition of the works of Handel." The council was composed of Mr. Addison, Mr. W. S. (now Dr.) Bennett, Sir H. R. Bishop, Dr. Crotch, Mr. J. W. Davison, Mr. E. J. Hopkins, Mr. G. A. Macfarren, Mr. Moscheles, Mr. T. M. Mudie, Mr. (now Dr.) Rimbault, Sir George Smart, and Mr. Henry Smart. Mr. Macfarren edited the oratorios of *Belshazzar*, *Judas Maccabeus*, and *Jephtha*, in full score, with preface, comments, and independent organ part. It was for this society that Mendelssohn prepared his edition of the oratorio of *Israel in Egypt*; the most valuable, not only for its correctness, but on account of the preface and independent organ part supplied by its illustrious editor. Mr. Macfarren was secretary to the Handel Society—for which, within a short period, he obtained upwards of one thousand subscribers—until 1847, when the scheme was abandoned and the society dissolved. In 1860 he was appointed one of the board of professors for managing the Royal Academy of Music.

Besides his musical compositions, Mr. Macfarren has contributed extensively to the literature of the art—as essayist, critic, theorist, and biographer. His analytical descriptions of the *Messiah*, *Israel in Egypt*, *Creation*, *Lobgesang* (Mendelssohn), and other works for the Sacred Harmonic Society and the Birmingham Triennial Festival, are as interesting for their details as they are valuable for their accuracy. The first of these, the *Messiah*, prepared for the Sacred Harmonic Society, was published in 1853. Mr. Macfarren's work on harmony stands in high repute, although in some particulars it diverges from the systems which have hitherto obtained acceptance. The most important difference relates to the fundamental roots which generate the scale. Theorists have derived the scale from the tonic (first note of the scale), subdominant (fourth), and dominant (fifth); but Mr. Macfarren rejects the subdominant and substitutes the supertonic (second note of the scale) as the second fundamental root—whence he obtains an entirely new system of notation. He was led to his convictions on this point by conversations with the late Dr. Alfred Day, who is believed to have first invented the supertonic, which certainly, as Mr. Macfarren has developed it, clears up many points that from time immemorial have puzzled musicians, besides creating a logical defence for much that, while admitted to be effective and even beautiful, was nevertheless objected to as incorrect, in the works of the great masters. In consequence of his uncompromising adherence to this system, Mr. Macfarren was compelled in 1845 to resign his professorship in the Academy; in 1851, however, he was invited to return, and has since taught whatever method he considered expedient. It was in 1851 that he completed an opera called *Allan of Aberfoyle* (not mentioned in the foregoing catalogue), in conjunction with his frequent colabourer, Mr. Oxenford. This work has never been played, and remains in MS.—J. W. D.

MOZART'S MASSES.

(*Continued from page* 84.)

MASS NO. XI. (Comp. 1779).



In considering this Mass we cannot overlook its date of composition. It was written in the year 1779, a good while before Haydn and Mozart's properly classical period; and yet the "Kyrie" of this Mass stands already at a level which he only reached at long intervals in his operas, almost at the end of his career. Indeed such a peculiar charm of lofty gentleness and quiet dignity is breathed over this "Kyrie," together with the noblest simplicity, that one is involuntarily reminded of the choruses of priests and other kindred passages in the *Zauberflöte*. Also the conclusion of the short but incomparable number, where single motives of the string and wind instruments sound out once more in the last bars, and then softly fade away as in a breath of air, reminds us of kindred things from the period of his full bloom and mastership. The "Gloria" is very interesting in another respect. The text of this number, we know, contains in detached sentences, now praise and glorification of God, now crushed humiliation and remorse, now triumphant jubilation, now childlike supplication, and thus almost insurmountable obstacles to any unity of conception. Joseph Haydn and others in their solemn masses obviated the difficulty by following the example of the old Italians and dividing the "Gloria" into several independent pieces, giving to each its fitting character. Mozart makes here the difficult attempt to reconcile the musical unity of the whole with the special accent that befits each single text. Accordingly he had to choose such ideas as should be exceedingly unlike as regards the expression of feeling, and yet so capable of combination and of being systematically intertwined, that at every periodical recurrence, according to musical laws, they should fall on words corresponding to their character. In this way one may explain to himself the inner structure of this composition; and still he will not quite be able to comprehend how it is that this so musical "Gloria," judging by its total impression both on ear and mind, seems a complete and rounded whole.

This advanced art, which already knows what it wants to do and can do, even if its designs appear like accidents, is also manifested in the "Credo." Quite unlike what goes before, to express the various shades of belief, here the voice parts, reciting the confession of faith in rock-firm conviction, now in choral, now in vigorous imitations, move on in a compact mass; and for such a "Credo" Mozart has purposely chosen the most fiery, most figurative of figurative accompaniments; yet all this seems to have come out at one cast with the voice parts, since these innumerable eddies, rising and sinking incessantly, always fall as if by calculation on corresponding passages of text, which they are designed more or less to mark. This mighty flood of tones is suddenly dammed up, as by the shutting of a sluice, in the "Incarnatus," and only single broken chords of the violins still trickle down in soft cascades. By this *finesse* Mozart gained double: first, an excellent accompaniment for the "Incarnatus" and "Crucifixus" text, and then a means of bridging over the passage to the resumption of the violin whirl in the "Resurrexit," so as to make it less abrupt.

The "Benedictus" again is quite upon the same height with the

"Kyrie." If the *allegretto* is kept in the church *tempo*, as at Mozart's time, the slowly advancing tones, as if in transfigured bliss, of the first theme, the somewhat more animated tones of the second, bearing in them a slight shade of a solemn march; the unexpected entrance of the bold, lightning-like "Hosanna," followed anew by the holy "Benedictus," produce an extraordinary impression. It is capable of explanation also, how the "Hosanna" this time came to be in the middle of the "Benedictus." Mozart, in his striving after simplicity and clearness, so remarkable everywhere in this mass, as well as after unity and rounding of all parts, had chosen only two admirable themes for the "Benedictus;" he had already twice presented them to the ear; to have done it three times in succession would have been to cast a shadow of monotony over the whole latter half of the mass, inasmuch as the "Agnus" was kept monotonous on purpose. So he purposely introduced the "Hosanna" into the "Benedictus;" and thus by the divine repose of the one and the lightning fire of the other gained an exceedingly effective contrast; at the same time by the blending of such apparently heterogeneous parts, he gained a harmonic rounding and unity of the whole piece.

We have seen before, in the "Benedictus" of Mass No. IX, how Mozart, fearing no satiety from this monotony, purposely reproduces several times a theme which comes home to the heart, without varying it by larger interludes or ornaments. So too in the present "Agnus" he has the courage to present the principal theme four times in succession—once by way of prelude in the violin, three times in the soprano voice, without setting it off even the fourth time with more than few modest ornaments. He built with reason on the irresistible beauty of the simple and touchingly mournful melody, which was always regarded as a chief ornament of this widely known and favorite work.* But in spite of such unmistakable excellences, there is in this solo, so strongly contrasted with the other numbers, a slight trace of ostentation and coquetry, which stands out in the most glaring manner in the Mass which follows.

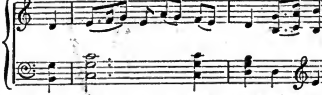
After Mozart has taken the "Kyrie," beginning from the seventh measure, as a theme for the "Domine nobis," it almost seems at first as if he meant to return to that altogether; and if he had really done so, if he had merely written "Da Capo ut Kyrie," the admirable work would have found a conclusion worthy of it, at all events a better one than he was pleased to give it.

Reviews.

The Scottish Orpheus.—A Selection of the most admired Scottish Songs, with Symphonies and Accompaniments for the Pianoforte. By ADAM HAMILTON. (Edinburgh—Hamilton and Müller.)

The object of this work is to bring together a selection of Scottish melodies best adapted for singing. Other editors of Caledonian song have been moved by national and antiquarian sympathies; but Messrs. Hamilton and Muller, impelled by considerations of art exclusively, have sought to teach the singer, or at all events improve his taste. No great difficulty was involved in selecting, the Scottish tunes being for the greater part (like most European national melodies) suited to ordinary voices; still it was necessary either to be somewhat chary in picking and choosing, or to "adapt" (*tant soit peu*) certain airs, too striking to pass over, and at the same time not "lying," so easily as the rest, within range of a moderate vocal gamut. The *Orpheus* comprises fifty-eight airs, among which are to be found nearly all those which have won and retained an undoubted popularity. Many of these are wedded to the poetry of Burns, while in a few cases the source whence the poetry is derived is left unvindicated. There is, perhaps, no more attractive melody in the whole series than "Corn rigs"—better known as "Rigs o' barley;" yet wo question the wisdom of preserving the words—Burns though they be, and of the raciest. The editors, thinking only of the beauty of the tune and the celebrity of the poet, did not "fash" themselves, "puir bodies," about the indirect tendency of the verses, which, nevertheless, *might* elicit a shrug from the fastidious on either bank of the "Tweed." "It was upon a Lammas night" that Master Bobby and Miss Annie were out without leave, and had better have remained at home. A stroll in the corn-fields is better undertaken under the sun than under the moon—at least, unless Romeo should feel inclined to walk in solitude.

A work, with the artistic purpose to which the *Scottish Orpheus* lays claim, should be prepared with uncommon solicitude in a strictly musical sense. A delicate and reticent hand is always best employed in the accompaniments to national songs. The simplicity of the melodies being one of their most seductive charms, should on no account be interfered with, nor the harmony be obtruded at their expense. On the whole Mr. Adam Hamilton has done his work both moderately and well, and thus allowing for occasional superfluity, more frequent baldness, and here and there a weakness—as for example:—



which exhibits a vague and uncanonical treatment of the "six-four."

The Armourer of Nantes; Grand Romantic Opera in three acts. Words by J. V. BRIDGEMAN; Music by M. W. BALFE. (Addison, Hollier, and Lucas.)

(*Continued from Page 99.*)

The second act opens auspiciously with one of the liveliest and most taking pieces in the opera—a hunting chorus of nobles and ladies ("To the forest, to the forest")—the brilliant character of which affords all the better chance for the piece that immediately succeeds it. This is a duet ("Vast in the ocean") for the Duchess and her favorite (Fabio Fabiani or Count de Beauvoir), in which they exchange hypocritical vows of enduring affection—a piece in two movements, in each instance constructed upon a single theme, and, while graceful from end to end, a most agreeable relief after the enormously spun out duets that precede it in Act I. A ballad for the Baron Villefranche—"Not till time his glass shall shiver"—with a prelude for the cornet à pistons, is tuneful and elegant, if nothing more; nor is there anything remarkably striking about the *aria*, apart from its dramatic property, in which the Duchess, having discovered her supposed lover's infidelity, vows revenge ("Passion's black and murky night")—beginning in the minor and terminating vigorously in the major. The piece immediately next in order—a recitative and ballad, "There's one who rear'd me, lov'd me"—shows how enamoured Mr. Balfe must have been with the engaging personage of Marie. This is quite equal, if not superior to her *cavatina* in Act I—as perfect a thing, indeed, of its kind as could probably be cited in modern English opera. We shall not attempt to describe what must at once captivate all ears, but allow it to speak on its own account, with a natural eloquence that cannot fail to charm.

(*To be continued.*)

THE THEATRES.

The new spectacular drama brought out at Drury Lane, on Monday night, under the name of *Bonnie Dundee; or, the gathering of the Clans*, may be recorded as perhaps the very worst piece ever produced at the theatre. The story is of the flimsiest kind, and totally devoid of interest. Moreover, the title is a misnomer, since Dundee, or John Graham of Claverhouse, who is introduced into the first and second acts only, is of the least possible consequence in the plot. A great deal of pains, nevertheless, has been taken with the new production, and if picturesque and beautiful scenery, variety of costumes, and multitudinous gathering of armed troops, would constitute a success, that of *Bonnie Dundee* would be triumphant. This at all events on the first night of performance was not found sufficient, and the piece barely escaped a summary condemnation. Mr. Edmund Falconer is the author, but certainly has not mended his pen on *Peep o' Day Boy*. The actors had almost nothing to do. The principal parts, if they might be so called, were sustained by Mrs. Falconer, Mrs. D. P. Bowers, Messrs. Edmund Phelps, H. Lorraine, H. Sinclair, T. A. Shaw, and Selby.

* Yet this Mass does not appear in Novello's collection.—ED.

MUSIC IN BERLIN.

(From our own Correspondent.)

A pleasing trifle by Richard Genée, has been produced at Kroll's Theater. It is in one act and is entitled *Generalprobe*. The "notion" of the libretto, due to the same pen as the music, is suggested by the difficulties which must somehow or other be surmounted, before the curtain can go up upon the first representation of a new opera. We have an amusing skit upon the vanity of the author and that of the composer, each of whom looks upon himself as the most important personage in the whole business, and stubbornly refuses to make the slightest concession to the interests of the work. At length, however, he is obliged to lower his tone. Then we have two fair vocalists, both in love with the first tenor, and consequently jealous of one another; the embarrassment of the manager; and, though last not least, the utter indifference and stolid apathy of the chorus-singers. These materials have been smartly worked up by the author-composer. The music, too, is lively; the result a success.

A grand festival in memory of Uhland was held on the 30th January at the Victoria Theatre. It was a sort of artistic *olla podrida*; a *pot-au-feu*, in which scraps of all kinds of amusement were thrown. We had speeches; choral songs; and *Tableaux vivants*, with musical accompaniment. The principal cooks engaged in the preparation of this partially instrumental, partially choral, and partially literary broth were Herr Hans von Bulow; Herr Stern; Herr Otto (of the Dom-Chor); Herr Berthold Aubach; and Madame Schumann, assisted by the Gesangverein and Liebig's band. The *Tableaux vivants* had been got up under the superintendence of some of the first painters of the day. The house was full, and the Festival will shortly be repeated.

We have had concerts *à foison* since I last wrote. I do not pretend to give you a detailed account, as such an account would be much too long, and peradventure, not overwhelmingly interesting. I will therefore content myself with forwarding a sort of *catalogue raisonné* (please see your printers do not make *catalogue* feminine, by clapping on an e mute after the accented *e*, as gentlemen of the typographical persuasion are so fond of doing in England?)—

No. 1. The Sixth Sinfonie-Soirée of the Chapel Royal, a good concert. The programme included Spohr's Overture to *Jessonda*; Mozart's Symphony in G minor; an overture by Wilhelm Taubert to Tieck's *Blaubart* (*Bluebeard*); and Beethoven's Symphony in B flat. Both selection and execution afforded general satisfaction.

No. 2. Herr Lorberg gave a concert for the purpose of introducing his own compositions to the public. Having stated the fact I have nothing further to add save—that is all.

No. 3. Concert given by Mdlle. Antonie Roland. What she played and what she did *not* play is, to my mind, a matter of little moment. Mdlle. Antonie Roland is a prodigy. A pianist aged five years and six months. Those who have the care of her would be acting more wisely and kindly than they appear to be acting now, were they to allow the poor child somewhat more leisure, during the next few years, for the purpose of playing with her doll, instead of obliging her—as they *must* oblige her—to sacrifice her entire existence to playing on the piano. The other performers were—Mdlle. Rosalie Müller, the fair violinist; Mdlle. Liebmann, an equally fair, or perhaps fairer (speaking physically) vocalist; and Herr, or Mr. Bernhard, a young American, who has just concluded his course of study under Dr. Hahm. Listen, Gye! Give heed, Mapleson! Turn an ear to what I am about to say, ye managers of Sacred Harmonie and other Societies; ye Directors of Periodical Festivals, and Crystal Palace Gatherings! Herr, or Mr. Bernhard, the young American, is blessed with a high sweet tenor voice! *Verbum sap.*

No. 4. Concert given by Herr Heinrich Hofmann. Motive similar to that which actuated Herr Lorberg (No. 2.) Result satisfactory. Herr Hofmann possesses real talent as a composer.

No. 5. The Brothers Müller gave a concert in the small and so-called Cecilia Rooms, at the Singacademie. Principal pieces: Haydn's quartet in B flat, Op. 76; Beethoven's in C sharp minor; and Rubinstein's in C minor. There was a beggarly array of empty benches.

No. 6. Third Trio-Soirée of Herren Engelhardt, Helmich and Zürn. Audience scantier than at No. 5. Principal attraction: A new Trio in E flat, by a local M.D., Dr. Rintel; good for an amateur. This last proposition may at first sight appear only a commonplace. To the reflective reader it may prove the shell containing the fruit of long observation. Let him bear in mind the inscription: "*Aqui está ancerrada el alma del licenfiado Pedro Garcias*," which, as we are informed in the address prefixed by Gil Blas to his Life, was found by the two students, journeying from Penafiel to Salamanca.

No. 7. Third Soirée given by Herren Zimmermann and Stahlknecht. Mozart's quintet in D minor, admirably executed, was the great feature of the programme, which also comprised a quartet in G major, by Herr Wichmann, and Hummel's Trio in E major. The concert givers were assisted by Herren Rammelsberg, Richter and Kahle. General effect upon the audience satisfactory.

No. 8. Successful performance of Haydn's *Seasons* at the Singacademie; choruses excellent; ditto solos. The latter thus supported: soprano, Madlle. Decker; Tenor, Herr Selpert; Bass, Herr Krause.

No. 9. Performance given by the Bach Verein of a portion of J. S. Bach's *Weihnacht's oratorio*. A great treat for all lovers of music of the highest order. The Society is under the direction of Herr W. Rust, one of the sterling musicians of Berlin. It deserves to be better supported. But it is one of the discouraging signs of the day, that the public prefer the superficial amusement derivable from ephemeral works to the solid instruction and intellectual benefit to be gained from what is truly noble and elevating. *O, tempora!*

No. 10. Concert of the "Melodia" Association for Male Voices. Object: To celebrate the tenth anniversary of the foundation of the Society. Result: gratifying to everyone concerned. The "Melodia," under the direction of Herr Edwin Schultz, does not obtrude itself on the public, as some societies I could mention are in the habit of doing. It seldom gives a public performance, but those performances with which it *does* favour the outer world are always worth hearing and completely up to the mark. The features of the programme were a double chorus: "Auf der Wacht" by Herr Edwin Schultz, and the magnificent "Hymn to Bacchus," from Mendelssohn's *Antigone*. Gallantry forbids my omitting to state that there is a Ladies' Branch Melodia, and that its fair members rendered valuable service.

No. 11. Grand Court Concert, in the White Hall of the "Schloss," under the direction of the Royal Director General of Music, Herr Meyerbeer. As I was not present, I cannot criticize, not even in the most summary manner, the performance. All I can do is to append a programme. I append it—programme (appended, according to, and in conformity with the above assertion.) 1. Overture to Gluck's *Iphigenia in Aulis*; 2. Duet from Herr R. Wagner's opera, *Rienzi*—vocalists: Madlle. de Ahna and Mad. Harriers Wippern; 3. Concerto Polonaise for the violin—executant: Herr Laub; 4. "Morgenlied und Wechselgesang," of Sabin and Jewish Maidens from M. Gounod's *Reine de Saba*; 5. Bolero from Sig. Verdi's *Vêpres Siciliennes*—vocalist: Madlle Lucca; 6. Invocation (quartet with chorus) from Rossini's *Moise*—executants: Mesdlles. Lucca, De Ahna, Herren Formes and Salomon; 7. Solo for the Piano—executant: Herr Von Bülow; 8. Air from *La Traviata*—vocalists: Madlle. Artôt and Herr Formes; and 9. Meyerbeer's "Grand overture in the form of a March, composed for the opening of the International Exhibition, London, 1863."

Mdlle. Artôt is among us again. She has already appeared at the Royal Opera House in *La Sonnambula*, *La Fille du Regiment*, and *La Traviata*. It is rumoured, moreover, that she will be the third *prima donna*—Mdlle. Lucca and Mad. Harriers-Wippern being the other two*—who will sing the part of Margarethe, in M. Gounod's opera of that name. Her admirers anticipate a triumph. "Qui vivra verra," as the Gaul has it; or, "Al freir de los huevos se verra," as the Iberian loves to observe in matters where the correctness of individual judgment can be determined only by a lapse of time; or again, "The proof of the pudding is in the eating," as your Briton would express himself.

And with this coruscating display of proverbial pyrotechnics, I take my leave. Adieu!—Lebe wohl!—A Dios!—or, if you prefer it:

VALE.

DARMSTADT.—M. Gounod's opera, *La Reine de Saba*, has been performed here. It was successful. The composer came from Paris to conduct the first performance himself, and received the Philip Order from the Grand Duke, as a token of the latter's satisfaction.

FRANKFORT.—According to the last annual report, the Mozart Institution in this town possesses a capital of 41,663 florins.

VIENNA.—The professional staff at the Imperial School of Opera is now completed, as far, at least, as singing and the pianoforte are concerned. The following is a list of the name:—Mad. Hochkoltz, Falconi and Mad. Marie Balart for female singing; Herren Gentiluomo and Wolf for male singing; Herren Pirkhert and Leonhardt for pianoforte; Mad. Albert-Bellon and Herr Telle for mimics; the last two are the teachers of dancing at the Imperial Ballet School of the Opera house.

LILLE.—Meyerbeer's *Dinorah* has been represented with the success which always attends it.

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* Is it quite certain that this error in gender, as well as other similar errors where French words are concerned, should always be laid to the fault of the compositor or "reader"? Is it not possible that it may sometimes with justice be laid at the door of the author?—DEMON. TYPOGRAPHICUS.

* See leader columns.—ED.

MUSICAL SOCIETY OF LONDON.

(From the Illustrated London News.)

The Musical Society of London gave its first concert of this season at St. James's Hall on the evening of the 28th of January. Notwithstanding its youth this society has had what may really be called a gigantic growth. It has fifteen hundred members, divided into two classes, fellows and associates, and including a great number of the most eminent members of the musical profession, besides distinguished amateurs. In addition to these it has a constantly increasing body of subscribers, so that it followed as a necessary consequence that on the above-mentioned evening the spacious hall was crowded to the doors. The Musical Society of London was founded as a rival to the Philharmonic. At that time it was a good deal the fashion among a party of musicians and musical critics to censure the management of the old society as falling short of the requirements of the age—as following an antiquated routine—and as deficient in the duties of producing new works and encouraging the efforts of rising (and especially native) talent. The new society was formed with the declared object of supplying these desiderata, and it has grown and thriven as we have already shown. But it is somewhat remarkable that its continued prosperity has been caused not by its making good its originally-professed intentions, but by having in a great measure abandoned them. Its managers found as they went on that the public desired to hear, above all, the works of the great standard masters, and did not approve of setting aside Haydn, Mozart, Beethoven, Spohr, and Mendelssohn, to make room for new productions of untried composers, whether native or foreign. Accordingly, the society has gradually departed more and more from its original plan, till there is now scarcely any perceptible difference between its concerts and those of its elder sister. The Philharmonic Society has continued to follow the even tenor of its way, and the Musical Society of London has been content to slide by degrees into the old track. In proof of this it is sufficient to transcribe the programme of the concert of last week:—

PART THE FIRST.

Overture (Der Alchymist)	Spohr.
Aria, "Dalla sua pace," Signor Giuglini . . .	Mozart.
Concerto in A flat, pianoforte, Mdme. Arabella Goddard .	Hummel.
Scena, "At length I am alone!" Mdlle. Parepa (Bertha) .	Henry Smart.
Overture (The Naiads)	Sterndale Bennett.

PART THE SECOND.

Symphony in F, No. 8, Op. 93	Beethoven.
Duetto, Mdlle. Parepa and Signor Giuglini . . .	Meyerbeer.
Overture (The Merry Wives of Windsor) . . .	Nicolai.

Every musical reader will see at once that this was just such a concert as those which the Philharmonic Society have been giving for these fifty years; and that the programme (with one not very important exception) does not contain anything that has not been rendered familiar by the Philharmonic subscribers. The quality of the performances is similar at both. The Musical Society of London has the larger orchestra, because St. James's Hall is the larger locality. But both include the élite of our instrumental performers: their respective conductors, Dr. Sterndale Bennett and Mr. Alfred Mellon, are (in that capacity, at least) of equal ability; and their execution of the orchestral works of the great masters is equally complete and excellent. That the co-existence of these two great societies is not injurious to either is proved by their continued prosperity; a gratifying fact, which shows that the constantly-increasing musical population of our vast metropolis affords "ample room and verge enough" for both. The chief object of attraction presented by this concert evidently was Arabella Goddard, whose reappearance, after an absence of almost twelve months from our London concert-rooms, was hailed with acclamations of joy and welcome which must have been equally gratifying to the fair pianist as they were well deserved. To say that her execution of Hummel's fine concerto was faultless is saying nothing; for Arabella Goddard is incapable of committing a fault; but we may say that in the highest qualities of an artist—in exquisite finish and purity of style, in grace, refinement, and expression—she showed herself to be (if possible) greater than ever. Giuglini sang as beautifully as usual, but failed somehow to make his usual impression on the audience. Miss Parepa, now our greatest concert-singer, exerted all her powers and obtained the most brilliant success. Altogether this concert was an auspicious "inauguration" of the fifth season of the Musical Society of London.

MEYERBEER AT HAMBURG.

After an interval of some years, Meyerbeer's *Nordstern* (*Etoile du Nord*) was revived yesterday evening for the benefit of our worthy conductor, Herr Neswadba, at the Stadttheater, and we are sincerely thankful to the management for the pleasure it has procured us. It has been sufficiently proved and often repeated that all the compositions of the genial master, which mark an epoch in the present century, are distinguished by deep dramatic purpose, rare fullness of melody, originality, and model instrumentation. The *Huguenots* and *Robert;* the *Prophète* and *Dinorah*, together with the *Etoile du Nord*, afford the most brilliant testimony of the great natural gifts possessed by Meyerbeer, whom we proudly claim as our own, for he is thoroughly German, and we will not resign him in favour of any other nation, however "great" she may be. Meyerbeer's Germanism is as evident in the *Nordstern* as in his other works. The overture itself is a masterpiece, and the impression it produced last evening on the audience was overpowering; the heroic element is most magnificently brought forward, and we are prepared by it for the beauties which the three acts of the opera present to us in quick succession; we must especially direct attention to the admirable mode in which the separate numbers are connected, the grand characterization of the individual parts, and the magnificent choruses—in short, we trace in every detail a master who does not stand above, or merely on a level with his task, but one who is devoted to it body and soul; who penetrates and exhausts it down to the very smallest and most unpretending particulars. Were we called upon to point out this or that portion as more especially deserving of commendation, we could not do it, because the fine details form the fine whole; we should at last be obliged to repeat what we have observed above, and again admire the composer from whose inexhaustible stores we are continually deriving fresh enjoyment, as the *Nordstern* has just once again proved. Let us be ever and ever proud of a composer like Giacomo Meyerbeer!

Great praise is due to the *bénéficiare*, Herr Neswadba, for the manner in which the opera had been got up, and the way in which it was produced. Herr Neswadba was vociferously welcomed when he made his appearance in the orchestra, and, moreover, called on twice in the course of the evening, when he appeared with the manager, Herr Herrmann. The opera went on smoothly and well in every respect. The choruses were brilliant, and the impersonations admirable. The management had taken care to have a splendid *mise-en-scène*, so that, taken all in all, the opera achieved a brilliant success, which will cause it long to retain its place in the repertory. To proceed to the persons engaged, we must state that Herr Hellmath pourtrayed the Czar with astonishing truth of character; he had evidently bestowed great care upon the study of this difficult part, which he invested with deep dramatic interest; in his singing, a little more moderation would have been desirable. Herr Borchers sang the part of Wawrronski in a most melodious and pleasing manner. Mad. Borchers-Lita, also, was thoroughly at home as Prascopia. Her voice was pure and clear, and her *bravura* as fluent as ever. Mad. Mastro-Bauerhofer was, in every respect, an admirable Catherine. The vocal portion of her task was executed in a masterly manner. Every difficulty vanished before her artistic skill, not only in the first and second, but also in the third act, where seriousness and melancholy assert their right. She was called on both during the representation and after the several acts. Herr Hagen, who was in excellent voice, succeeded so well in his rendering of the grand air of the first act that he was at once called on, the audience remaining as favourably disposed towards him the whole evening, for his Danilowitz fully came up to the expectations formed of it at first; that Herr Hagen's gentlemanly bearing contributed in no slight degree to the general success is a fact we must not forget to mention. Herr Franosch was original as the Corporal, of which character he made a highly humorous and strongly marked picture. He was invariably ready and good in the singing also. The representatives of the subordinate parts—Herr Löwe, Raynold; Herr Formes, Kermoloff; Herr Kapps, Ismaeloff; Mdlle. Méry, Ekimona; and Mdlle. Lamarra, Natalia—were all equal to the task confided to them, so that—taking all in all, the solo parts, the concerted music, the orchestra, the chorus, and the *mise-en-scène*—we can say nought but what is good of the performance. May Herr Neswadba find in this success, and the large numbers who attended his benefit, a reward for a great deal of trouble and exertion, and be convinced that his efforts always have been, and always will be, worthily appreciated.—*Hamburg Paper of 16th January.*

WEIMAR.—Mad. Jachmann and M. Sivori have been recently starring it here, with gratifying success. M. Sivori had the Order of the Falcon bestowed upon him.

MONDAY POPULAR CONCERTS.

ST. JAMES'S HALL.

ONE HUNDRED AND TWENTIETH CONCERT.

MONDAY EVENING, MARCH 2, 1863.

PROGRAMME.

PART. I.

QUARTET, in F major, Op. 135 (No. 11), for two Violins, Viola, and Violoncello (The last Quartet of Beethoven.) . . . . *Beethoven.*
MM. SAINTON, L. RIES, H. WEBB, and PIATTI.

SONG, "Voi che sapete" . Mdlle. CORBARI . . . . *Mozart.*

RECIT and AIR, { "Deeper and deeper still." "Waft her angels." } . . . . *Handel.*
Mr. SIMS REEVES.

SONATA, in E minor, Op. 16, for Pianoforte solo . . . . *Weber.*
(First time at the Monday Popular Concerts.)
Madame ARABELLA GODDARD.

PART II.

SONATA, in D, for Pianoforte and Violoncello. . . . . *Mendelssohn.*
Madame ARABELLA GODDARD and Signor PIATTI.
(First time at the Monday Popular Concerts.)

SONGS, { "Stars of the summer night." "When the moon is brightly shining." } . . . . *Molique.*
Mr. SIMS REEVES.

BARCAROLE, "Le ciel est pur" Mdlle. CORBARI. . . . *Schubert.*

QUARTET, in G minor (No. 56) for two Violins, Viola, and Violoncello
MM. SAINTON, L. RIES, H. WEBB, and PIATTI. *Haydn.*
(First time at the Monday Popular Concerts.)

Conductor - MR. LINDSAY SLOPER.

To commence at Eight o'Clock precisely.

NOTICE—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave *either before the commencement of the last instrumental piece, or between any two of the movements*, so that those who wish to hear the whole may do so without interruption. Between the last vocal piece and the Trio for Pianoforte, Violin, and Violoncello, an interval of FIVE MINUTES will be allowed.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s; Tickets to be had of Mr. AUSTIN, at the Hall, 28, Piccadilly; and of Messrs. CHAPPELL and Co., 50 New Bond Street, &c.

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TO PUBLISHERS AND COMPOSERS—*All Music for Review in* THE MUSICAL WORLD *must henceforth be forwarded to the Editor, care of* MESSRS. DUNCAN DAVISON & CO., 244, *Regent Street. A List of every Piece sent for Review will appear in* THE MUSICAL WORLD.

TO CONCERT GIVERS.—*No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in* THE MUSICAL WORLD.

TO CORRESPONDENTS.

S——T.—Anne Duchess of Brittany was the eldest daughter of Francis the last Duke of Brittany. She was betrothed to Maximilian, King of the Romans, afterwards Emperor of Germany. The match was suddenly broken off, through the intrigues of the French Court, and the Duchess married to Charles the Eighth of France. A short time after his death, she became the wife of Louis XII.

H——E. M——W.—The scene is laid at Nantes, on the banks of the Loire, in 1496. At the opening of the opera the people and a number of the Breton nobles are assembled to see the Duchess pass on her return from the Cathedral, whither she has gone to return thanks to the Virgin on her birthday.

HAMILTON & MULLER.—Duly received.

NOAH.—If they "have no A" how can it speedily degenerate"? This is asked humbly, in a spirit of meek enquiry.

KEINE MUSIKALISCHE WELT.—"No world of music, no persons practising or fond of music." We have been compelled to give a purely literal translation of the text in order to render intelligible the allusion.

LAMBERT.—"A Daniel come to judgement!" neither less nor more, nor more nor less.

COUSIN-GERMAN.—What our well-informed Teutonic *confrère* means by the word "honorability"—which he himself gives us, as we give it—we know not. We dare say he fancies it English.

MR. H. PHILLIPS'S FAREWELL CONCERT.—Our notice of this very interesting event is unavoidably postponed until next week.

NOTICE TO SUBSCRIBERS.

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DEATHS.

JEAN BAPTISTE ROMMY, barytone, formerly of the Royal Italian Opera, and Professor of Singing, on the 13th inst., in his forty-eighth year, at Amiéfieu.

On Monday last, at his residence, Peckham Grove, after a long and severe illness, Mr. GEORGE GENGE, the well-known tenor singer.

The Musical World.

LONDON: SATURDAY, FEBRUARY 28, 1863.

MOST of our readers must have heard speak of, if few of them have actually heard, the German tenor, Joseph Tichatscheck, the Sims Reeves of his country and period. Well, the five-and-twentieth anniversary of his engagement at the Royal Opera House in the Saxon capital—the "silver wedding" of his artistic life—was celebrated on the 17th January, in a style both worthy the singer and the people among whom he may be said to have been professionally born and nurtured. Tichatscheck made his first appearance as a member of the Dresden company in 1838, as Count Olaf in the German version of Auber's *Gustave III.*, in the same month and on the same day of the month now pitched upon o do him homage. Count Olaf was the character selectedt for him in August 1837, when he sang at the same theatre in the capacity of what the Germans call *Gast* (Guest)—in plain English, when he was on his trial.

At Tichatscheck's express desire—we are informed—he was *not* serenaded on the morning of the 17th, either by the choristers of the theatre, or by the band of the brigade, "Crown Prince," as had been at first contemplated. About ten o'clock A.M., however, a deputation of the members of the Theatre-Royal, with Herr Porth as spokesman, presented him—in their own name and in the names of all their colleagues—with a souvenir not less prettily designed and highly finished than rare, unusual, and costly. This was a handsome mountain-crystal, from the canton of Uri. The crystal is shown gushing out like water from a silver rock, the rock being thickly covered with laurel branches. A golden tablet bears the dedicatory inscription. At the base are engraved the names of the donors, while an open volume at the foot of the rock displays a catalogue of those parts in which, by unanimous consent, Tichatscheck in his time found no competitor—in conventional language, his most important "creations." A deputation of the members of the orchestra then offered their congratulations; and finally the Director-General, Herr von Könnerwitz,

stepped forward, and in terms of distinguished compliment, informed the venerated artist that His Majesty the King had appointed him to the post of Royal Chamber-Singer. Shortly afterwards, the Baron von Benst, Minister of State, with a large number of other friends and admirers, paid Tichatscheck a visit at his house, tendering their felicitations, and loading him with presents. Thus, in Saxon Germany, is a worthy son of the soil feted and honored in his green old age by those among whom he has lived, by those for whom he has laboured and whose leisure moments have been charmed and solaced by his genius. Will our own people, and our own court, do as much for Sims Reeves when he, too, shall have grown gray in service of the public?

In the evening of the same day, Tichatscheck, according to the Dresden papers, sang—"*with unimpaired powers, strong, fresh, and vigorous as ever*" (!), as the hero of Spontini's *Fernand Cortez*—before an audience that completely filled the house. The whole court was present. The greatly revered veteran—we are reminded by the same obsequious sheets—"has been altogether thirty-three years upon the stage, and at Dresden alone has played 1416 times, in 69 different characters." Who knows but he may add yet other 33 years, 69 parts, and 1416 performances, before his voice is quenched, his frame bowed, his eye dim, his nose peaked, and his arm nerveless?

To the Editor of The Musical World.

Mr. EDITOR,—Well! was I not right when I said that M. Gounod's *Margarethe* would prove a draw? If you have not perused the Berlin papers lately, you will probably answer: "We do not know." If you have, your reply will be: "You were!" Yes; I were—that is, I mean, I was! and I am not too proud to direct attention to the sprig of *kudos* with which Prophecy has thus adorned my brow, to the refreshing mead of praise which vaticination has poured out as a draught for the lips of your Own Correspondent. *Margarethe* has taken the Berliners by storm, and, at present, the very people who were most emphatic in declaring that it ought never to be produced at the Royal Opera House are the loudest in its praises. When Shakespeare makes Hamlet say: "Frailty! thy name is woman," he might have caused the Royal Dame to add: "And Fickleness, thy name is man." Even the management has shaken off, for the nonce, that lean bureaucratic sluggishness which more or less distinguishes all managements, and has done everything in its power to ensure the work a long run. It has had the part of the heroine, originally played by Mdlle. Lucca, studied by Madame Harriers-Wippern likewise. The two ladies will sing it alternately, and thus prevent the necessity of withdrawing the opera should either of them fall ill or feel indisposed—to make her appearance any particular night.

Mad. Harriers-Wippern has already played the part several times, and opinions are divided as to which of the two fair artists represents it most satisfactorily and most successfully. The fact is that the management is in the rare and highly agreeable position of having for one character two prima-donnas—or *prime donne*, to speak by the card—both of whom fascinate and attract the public. How lucky it is for the Berlin opera-going population that neither of these two gifted ladies happens to be the manager! If either were, I fancy we should have to wait longer than the *Rusticus* of Æsop—not "usque defluat annis," but "usque defluat potestas histrionum Prefectæ"—before we were allowed to profit by so sensible a system of alternation. Oh! if I had only the time, and thought that you, respected Editor, would allow me the necessary space in your columns, how I could inveigh against singer, managers, and manageresses! The same applies to actresses and actors who assume the reins of management. Whenever they do so, whether in a first class theatre or a travelling booth, the interests have to suffer. Nay; more than that; as a rule, the pecuniary interests of the manager and manageress themselves are immolated upon the shrine of personal vanity of the pettiest description. This is a sad truth, but, I am afraid, while human nature is constituted as it is at present, the evil is one which it is more easy to decry than to remedy. I have had a pretty tolerable experience of actors and singers, and I am convinced of the truth of what I have asserted. How often have I heard fourth or fifth rate singers or actors complain of the infamous manner in which their light was kept hidden under a bushel; of the bad business given to them; and of the shameful smallness of the type in which their names were presented to the eyes of the public, while the name of the manager or manageress appeared in letters which might be read a mile off. Of course, "individuals" who had been so badly used themselves would never be guilty of such injustice towards others; of course not—till they had a chance. I have nearly always found that the most determined grumblers against managerial system in large theatres are themselves the unfairest, meanest, and most offensive egotists when they assume the managerial character, even in the most wretched hole which people in the provinces may, from unsuspecting guilelessness, or primitive good nature, condescend to call a theatre. Oh! the dignity; the consequence; the self-satisfied air of these vocal and histrionic potentates, whose seasons vary from a six days to a month! How well I recollect seeing, when I was in England some three years ago, a fine specimen of this managerial grandeur. I was staying at a pleasant little town some distance from London, when posters suddenly appeared on all the available walls of the place, and announced that the theatre would open in the course of the ensuing week under the management of Mr. ——, well, I will call him —— Bloggers. "For particulars, see small bills." As I always take an interest in things theatrical, I did see "small bills," and I learned a great many particulars. The first particular I learned was a particular particular; it was the fact that at whatever portion of the small bill I looked I was sure to perceive the name of Bloggers himself, or, at any rate, that of his amiable and gifted wife, Mrs. Bloggers. The play was *Hamlet*. Your readers may, perhaps, fancy that Bloggers had engaged some grand star from London to open in the principal part and figure conspicuously at the head of the bill as among the other *dramatis personæ*. Not a bit of it. I had frequently heard Bloggers declare in the green room of the Theatre Royal ——, London, where he was engaged at a salary of two pounds a week, that if ever *he* had a theatre, and if ever *he* got up *Hamlet* for the edification and amusement of his patrons, *he* would never have the name of his leading tragedian printed about twenty times as large as those of the honest hard-working members of the company, who, he believed, were every bit as clever, and only not so well-known to fame, because they scorned to bribe the contemptible hirelings of a venial press. Truth requires us to say that Bloggers kept his word. The name of the leading tragedian, was *not*, any more than that of Ophelia, by the way, printed in larger type than that of any other member of the company. On the contrary; it was set up in letters even far smaller than

those used for either of the following lines "1st. GRAVE-DIGGER, MR. BLOGGERS," QUEEN, MRS. BLOGGERS (*as played by her at the Theatres Royal, London*)," which stared at you in capitals, bearing the same proportion to those around them as the capitals of England and France bear to those of Monaeco and Hesse-Homburg. I am afraid Bloggerses are to be met with frequently all over the world. There is nothing very extraordinary in the fact, but for that reason I rejoice with exceeding joy whenever I find a theatre where the manager and manageress neither act nor sing.

By the way, or by-the-bye, *car tous les deux se disent*, M. Gounod was himself present, the other evening at a performance of his opera. As soon as it was known that he was in the house the audience took occasion to manifest their approbation in a decided and unmistakable fashion. They clapped, they cheered, and they called him on to how his acknowledgements. Of course, some one flung him a laurel wreath, and, of course, some one else—unless events necessitate change of air and residence for a short period—will send him the order of the black, or blue, or green, or yellow Eagle, tenth class. This is inevitable, or nearly so. Instances of "celebrities" escaping it are about as rare as examples of the climate of Sierra Leone agreeing with the unfortunate officials whose duty or whose interests compel them to reside there—generally, be it remarked, for a limited time—in that pleasing locality. M. Gounod wished to conduct his opera himself, bnt unfortunately there was not time for a rehearsal, and consequently, it was impossible to comply with his reqnest. It is reported, however, that he will shortly pay us another visit, and then measures will be taken so as to render possible the realization of his desire. VALE.

Berlin, Feb. 23.

PARIS.

(*From our own correspondent.*)

The production of M. Flotow's *Stradella* at the Italiens must be chronicled as a success, if not a triumph. The story was not unknown to the Parisian opera-goers. In 1857 an opera on the same subject, libretto by MM. Emile Deschamps and Emilien Pacini, music by M. Niedermeyer, was produced at the Grand Opéra, the principal character being sustained by Nourrit. No great favour, however, was accorded to Niedermeyer's music, and the recollection of the story had passed away. M. Flotow's *Stradella* is more likely to succeed. The music is light, half French and Italian, like that of *Martha*, but hardly so tuneful. The "cast" at the Italiens is susceptible of improvement, as it comprises merely the names of Mdlle. Battu, MM. Naudin, Zucchini, and Delle Sedie. Mario, having terminated his engagement, has gone to Barcelona for two months; so that you will not see him in London so early in the season as usual. M. Calzado having sent in his resignation of the Italian Opera to the Minister of State, the provisional management, pending the nomination of a new director, has been entrusted to M. Andrés Mico, under the administrative *surveillance* of Mr. Edouard Monnaie, imperial commissioner of the subventioned lyric theatres.

Tamburini, I perceive, has been singing at Nice, at two concerts given by Mr. Ernest Nathan, the violoncellist, for the poor of the city.

Mdlle. Emma Livry, your readers will be glad to learn, is on the high road to convalescence.

At the first "Popular Concert" of the third season (17th of the season), under the direction of M. Pasdeloup, the programme included Mozart's "Jupiter" symphony; the Turkish March from Beethoven's *Ruins of Athens*—which, by the way, *Le Ménestrel*, with its accustomed erudition, forgetting the overture, described as "*the only purely instrumental piece in the work*;" a movement from a symphony of Haydn's, which our lively neighbours have nicknamed *L'Ours* (the *Bear*;) the overture to *Oberon*; an *air de ballet* from Beethoven's *Prometheus*; and Méhul's overture to *La Chasse du Jeune Henri*. The air from *Prometheus* was encored. The Popular Concerts at the Cirque Napoléon, with audiences 5000 strong, are *a great fact*.

To the Editor of the MUSICAL WORLD.

SIR,—I have tried my hand at some poetry, of which I beg the immediate insertion. I entitle it (see title further down), and am Sir, yours, &c.

DILETTANTE CURTAINLIFTER.

COVENT GARDEN NURSERY RHYMES.

(*By a Devil on two sticks.*)

I.

There was a composer called Balfe,
Who wrote much, and so well that, if half
What he wrote was his own,
He would stand quite alone,
That prolific composer called Balfe.

II.

There was a composer called Wallace,
In whom managers oft found a solace;
When Balfe couldn't be had,
Their case was'nt bad
If they only fell back on old Wallace.

III.

There was an old tenor called Harrison,
Who thought himself out of comparison
The best tenor that e'er
Had yet warbled an air,
That complacent old tenor called Harrison.

IV.

There was a soprano called Pyne,
Whose voice was so sweet and divine,
That the angels aloft
Hush'd their song, and cried "Soft,
Let us hear this soprano called Pyne."

V.

There was a contralto called Baxter,
Who once sang whenever you axt her;
But now, I'm afraid,
She won't sing till she's paid,
That exacting contralto called Baxter.

VI.

There was a conductor called Mellon,
The best that e'er yet I heard tell on,
For if Costa himself
Had been laid on the shelf,
What matter'd while there was old Mellon.

(*To be continued with permission.*—D.C.)

HERR JOSEPH JOACHIM is engaged to be married to a young German lady, at Hanover. His return to England is on this account postponed—not, let us hope, indefinitely—there is no reason why Herr Joachim, a Benedict, should not play just as well or—perhaps even better (were that possible) than Herr Joachim, a bachelor.

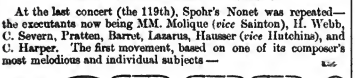
THE LILY OF KILLARNEY.—Hamburgh papers record the immense success of Mr. Benedict's last opera, produced under the title of *Die Rose von Erin*. Three performances have been given to crowded houses. Next week we shall have room for an excellent article from the *Hamburger Zeitung*, which speaks in the highest terms of Mr. Benedict's music. At Brunswick the performances of the same work, under the direction of Herr Abt, have been equally successful. Mr. Benedict himself sets out to day to conduct the first performance of the *Rose (Lily) von Erin (of Killarney)*, at his native town of Stuttgardt.

M. SAINTON.—M. Sainton has just returned from an artistic visit to his native city of Toulouse, where he has been playing with extraordinary success. The local papers give the most flattering account of his performances, and the Toulouse people seem to have regarded the short visit of their celebrated compatriot as a festival. Next week we shall give some extracts from the really able criticisms that have reached us, through what the Americans call "our exchanges."

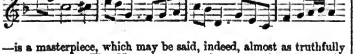
ANOTHER AMERICAN SINGER.—Une dame du monde, Américaine comme la Patti, s'est fait entendre cette semaine, à la chapelle impériale du château des Tuileries, et y a produit une sensation profonde dans un morceau religieux composé par Auber, L'illustre compositeur, d'accord en cela avec l'opinion du noble auditoire, a reconnu dans cette jeune étrangère, qui est élève de M. Panofka, une voix magnifique et un grand style.—*Revue et Gazette Musicale.*

MONDAY POPULAR CONCERTS.

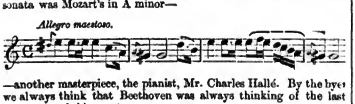
At the last concert (the 119th), Spohr's Nonet was repeated—the executants now being MM. Molique (*vice* Sainton), H. Webb, C. Severn, Pratten, Barret, Lazarus, Hausser (*vice* Hutchins), and C. Harper. The first movement, based on one of its composer's most melodious and individual subjects—



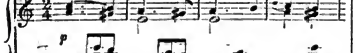
—is a masterpiece, which may be said, indeed, almost as truthfully of the others. The Nonet is sure to become a favorite at the Monday Popular Concerts, and takes its place side by side with the Septet of Beethoven and the Ottet of Mendelssohn. The solo sonata was Mozart's in A minor—



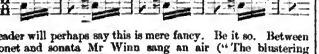
—another masterpiece, the pianist, Mr. Charles Hallé. By the byes we always think that Beethoven was always thinking of the last movement of this sonata—



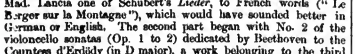
while composing the last movement of his own sonata in D minor, Op. 31:



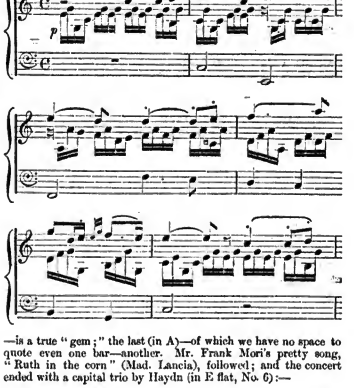
The reader will perhaps say this is mere fancy. Be it so. Between the nonet and sonata Mr Winn sang an air ("The blustering wind") from Handel's *Ottone*—or *Otho*—his eleventh Italian Opera, produced in 1723 for the *début* of the celebrated Cuzzoni—and Mad. Lancia one of Schubert's *Lieder*, to French words ("Le Berger sur la Montagne"), which would have sounded better in German or English. The second part began with No. 2 of the violoncello sonatas (Op. 1 to 2) dedicated by Beethoven to the Countess d'Erdödy (in D major), a work belonging to the third period, and no mistake:—



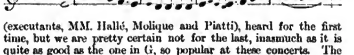
The *finale*, built upon the following theme (given out by the violoncello):—



is one of the stiffest of those fugal movements at which, as Schumann says, Beethoven "tugged for a while" in his latter days. Abstract as the whole sonata is, it was listened to with unabated interest. That it was finely played we need hardly say, Mr. Hallé and Signor Piatti being the executants. After the sonata, Mr. Benedict's charming song, "Oh do not scorn my love," was repeated (by desire), Mr. Winn again being the singer. Herr Molique then gave two of his delicious romances for violin and piano (pianist, Mr. Benedict), the first of which, beginning—



—is a true "gem;" the last (in A)—of which we have no space to quote even one bar—another. Mr. Frank Mori's pretty song, "Ruth in the corn" (Mad. Lancia), followed; and the concert ended with a capital trio by Haydn (in E flat, No. 6):—



(executants, MM. Hallé, Molique and Piatti), heard for the first time, but we are pretty certain not for the last, inasmuch as it is quite as good as the one in G, so popular at these concerts. The more of Haydn the better.

At the next concert Mr. Sims Reeves will sing; and Madame Arabella Goddard will play (with Sig. Piatti) Mendelssohn's violoncello sonata in D, besides (for the first time) Weber's solo sonata in E minor (Op. 90), with the Tarantella finale.

ARABELLA GODDARD AT THE MUSICAL SOCIETY OF LONDON.—A great feature in the concert was the first appearance this season of our incomparable English pianist, Madame Arabella Goddard. Her chaste, fine tone, noble style, and perfect mastery over the key-board could scarcely have been more strikingly exhibited than they were in Hummel's concerto in A flat—the best we think which that accomplished master has left us. Mad. Goddard was received on entering the orchestra with all the enthusiasm due to her genius, and loudly applauded upon every possible occasion in the course of her superb performance.—*Morning Post.*

SACRED HARMONIC SOCIETY.—Last night Handel's *Israel in Egypt* was performed, for the first time this season, under the direction of Mr. Costa. The principal singers were Miss Parepa, Mad. Sainton, Miss Moss, Messrs. Montem Smith, L. Thomas and Weiss.

MISS ELLEN WILLIAMS IN DUBLIN.—Miss Williams is a most valuable acquisition to the Antients, her full, rich voice and thoroughly cultivated style being admirably adapted to the class of music usually performed by this society. Her rendering of "Come ever-smiling Liberty," was highly effective; and she also gave most valuable assistance in the charming duet, "I waited for the Lord," which only just missed an *encore.*—*Dublin Evening Post.*

ST. PETERSBURG.—Herr Richard Wagner has been invited, by the members of the Musical Society, directed by Anton Rubinstein, to give two concerts here. Whether he will comply with the request, we cannot at present say.

MUSIC IN NEW YORK.

New York, Feb. 13, 1863.

In my last letter I stated that there would be no opera in this city for the present; but, with the spasmodic suddenness so characteristic of Americans, the manager of the Academy of Music suddenly announced a "season," to consist of three evening and one day performances. The operas were—*Martha*, with Kellogg, Morensi, Brignoli and Susini; *Vepres Siciliennes*, with Lorini, Brignoli, Amodio, and Susini; *Don Giovanni*, with Lorini (Donna Anna), Kellogg (Zerlina), Strakosch, Brignoli, Amodio, and Susini; and *Norma*, with Lorini, to which Victor Massé's operetta, *Les Noces de Jeannette*, was added as an afterpiece, Cordier singing the principal part in the original French. There was nothing noticeable in the "season," excepting the brilliantly-filled houses, *Don Giovanni* attracting the largest paying audience ever assembled in the opera house. The troupe are now singing at Boston.

Maretzek's Havana *troupe* is on the way here, including Medori as prima donna, and Mazzolini as primo tenore. They will begin operations on the 24 of March.

Madame Strakosch, the sister of Adelina Patti, has been engaged by Gye, and will leave this country for England in April. Some years ago, as Amalia Patti, she was very popular, and though her voice has not retained all its fulness, she is still a most accomplished artiste. She has a mezzo soprano voice, though she usually sings contralto parts. With her will go another sister, Carlotta Patti, whose brilliant execution and high soprano voice must ensure for her a most favourable reception in England as a concert singer. An unfortunate lameness prevents her from triumphing on the operatic stage, though she has sung during one opera season here with great acceptation.

Willie Pape, the boy pianist, who left New York in the Saxonia on the 7th instant, has doubtless reported himself to you ere this. His remarkable command over the instrument, his intelligence and amiability, must win him many musical personal friends in London. He takes letters from Lord Paulet (in Canada) to the nobility, and hopes to have the honour of playing before her Majesty. He plays well enough to repay the honour by his performance.

Chamber music flourishes, notwithstanding the war and the opera. Mason & Thomas continue to give their "classical series," producing the works of Beethoven, Schumann, and their musical brethren. The quintet party have played together over five years, and their precision of performance is wellnigh perfect.

Madame Guerrabella has made a great success in concert singing in Boston. Anna Bishop is singing at "Sunday Concerts" given here by the German opera troupe. Her voice retains all its old sweetness, and she sings a ballad as few other vocalists can. TROVATOR.

MISS ALICE MANGOLD'S SOIREE MUSICALE, at the Hanover Square Rooms (on Saturday week), created a marked interest. In the previous week Miss Mangold had played Mendelssohn's G minor concerto at Drury Lane (the occasion being Mr. Howard Glover's concert) with signal success. The *cheval de bataille* at her own *soirée* was Hummel's trio in E major, in which she was assisted by Herr Deichmann and Signor Patti. She was joined afterwards by Herr Pauer in a sonata by Clementi for two pianofortes, the freshness and genuine simplicity of which, brought out in perfect *ensemble* by the players, stood in vivid contrast to the solo compositions, in other moods of expression, that were selected by Miss Mangold for performance. These included a *sarabande* of Bach (repeated with the original embellishments), and *morceaux* by Henselt, Howard Glover, and Lubeck—that of the last-named composer, entitled "Trilby," serving to display to the highest advantage Miss Mangold's proficiency in the *bravura* style. Altogether, the talented lady achieved a legitimate success, her playing throughout eliciting the most flattering applause. Messrs. Ries, Deichmann, Webb, and Piatti were heard with much pleasure in Beethoven's Quartet in B flat, op. 18. The accomplished violoncellist, accompanied by Herr Pauer, also contributed his *fantasia* on airs from *Il Trovatore*. Herr Pauer, moreover, accompanied Herr Reichardt in "Adelaida." A solo for the violin, played by Herr Deichmann, and songs by Mdlles. Emily Soldene and Georgi, were much applauded, the last-named lady creating a marked impression in a ballad by Miss Virginia Gabriel. Signor Randegger conducted with his accustomed ability.

FLORENCE.—The R. Institute di Musica recently gave its first concert of classical music. The programme comprised Beethoven's Sinfonia Eroica, Mozart's "Ave verum," the finale chorus from Mendelssohn's *St. Paul*, and the grand overture composed by Meyerbeer for the opening of the International Exhibition. The last was encored. Indeed, the whole concert was so successful that it had to be repeated a short time afterwards.

MUSICAL SOCIETY OF LONDON.

Last night (Wednesday), a trial of new orchestral works—by resident composers, foreign and native—took place in the Hanover Square Rooms, before a crowded assembly of fellows and associates. The programme comprised a symphony (No. 6) by Mr. Edward Perry; an overture to a manuscript opera, entitled *The Spirit of the Hartz*, by Herr Carl Oberthur; a symphony (No. 1) by Mynheer Edward Silas; an overture by Herr Schlosser; a *concerto* for violin, with orchestral accompaniments, by Mr. E. W. Thomas; and an overture by Mr. Henry F. Schröder,—the first four being fellows, the last two associates of the society. Except the *concerto* of Mr. Thomas, during the performance of which Mr. Frank Mori held the baton, every piece was conducted by its author. The band (led by Mr. Blagrove) consisted of something more than half the usual number of players—all, however, connected with the society's orchestra, and therefore all thoroughly competent. As this was essentially a trial, and not even a public trial, it would be out of place to criticise either the music brought forward or the style in which it was executed (after a single rehearsal in the morning). Enough that the exhibition was one of considerable interest; and that, while each successive piece was more or less applauded, the honors of the evening fell to the symphony of Mynheer Silas. This created a sensation recalling the early days of the Society of the British Musicians, when absolute novelty was in more general request (and, perhaps, with good reason) than now, that the glut of bad music which is now had led to a strong reaction in favor of good music which is old. A more unanimously cordial reception was probably never accorded to an unknown work. We cannot conclude without recording our opinion that the establishment of orchestral trials (a recent innovation) is one of the wisest steps ever adopted by the Council of the Musical Society of London, and calculated to win for the institution a host of friends and adherents.—*Times.*

CRYSTAL PALACE CONCERTS.

Spohr's symphony, *The Power of Sound*, was the feature of the last Saturday concert. The work must have undergone the most careful rehearsals, inasmuch as a more faultless performance could hardly have been given. The band under Mr. Manns' direction may perhaps be thought wanting in numerical strength; but this was only felt at rare intervals, and in general the execution would have satisfied the composer himself. The cradle-song—to single out one, for instance—was played with marvellous delicacy and precision.

A new *scherzo* called *Queen Mab*, composed by Mr. W. G. Cusins, was played to perfection, and pleased unanimously. In this clever work Mr. Cusins has the merit of having stolen nothing from Mendelssohn's *scherzos* in general, nor from that in *A Midsummer Night's Dream* in particular—for which he is entitled to unqualified commendation. Spontini's overture to his last opera—the grand ballet-spectacle opera *Nourmahal*—was the other instrumental piece. This overture was given for the first time last year at one of the concerts of the Musical Society of London. It is showy and brilliant, if somewhat long and unwieldy, but (like all Spontini's overtures) interesting *quand même*.

The vocal music was allotted to Mdlle. Parepa and Mr. Allan Irving. The lady was encored in a new and effective song by Herr Ganz called "Sing, birdie sing." The gentleman also had a solo; and lady and gentleman together gave "Crudel perche, finora," from the *Nozze di Figaro*.

This day the whole of Beethoven's music to *Egmont* is to be performed, and a new poem, founded upon Goethe's tragedy, read by Mr. Mathison.

MANCHESTER.—Mr. R. Andrews recently gave a concert, assisted by Miss Andrews, and Mr. John Stanley Andrews, in the Chorlton Temperance Hall, granted for the benefit of the sewing-classes of the district, who assembled in round numbers. The concert went off satisfactorily to the audience, who encored Miss Andrews in all her songs, and Mr. Charles Smith, a new tenor, with an agreeable, though not powerful, voice, in a song of his own composition. Mr. R. Andrews received the same compliment for his performance of his own arrangement of "Rule Britannia."

MUSICAL SOCIETY OF LONDON.—Testimonial to Mr. Charles Salaman. At the annual general meeting of the society, held on Wednesday, February 4th, 1863, it was *Resolved unanimously*, "That a subscription be entered into by the fellows, Associates, and Lady Associates, of this society, to present a testimonial of regard to the honorary secretary, Charles Salaman, Esq., for his zeal and great exertions on behalf of this society, whereby it has attained its present position in the musical world." — *Resolved*, that the following gentlemen be a committee, with power to add to their number, for the purpose of carrying into effect the foregoing resolution: viz. Peter Matthews, Esq., Joseph Barnett, Esq., C. Edward Stephens, Esq., Charles Coote, Esq., Walter Macfarren, Esq., George Russell, Esq., Wm. Colebrooke Stockdale, Esq., Henry Graves, Esq., Alexander Prince, Esq., J. R. Duggan, Esq.

MRS. HELEN PERCY gave a concert on the 20th inst., at Myddelton Hall, which was well attended. The beneficiaire sang "Kathleen Mavourneen" and Isabia's "Biondina," both of which were received with applause. Madame Gordon was encored in "Five o'clock in the morning"; Miss Fosbroke in "Robert toi que jaime," and Mr. Chaplin Henry in "The Bellringer." The other vocalists were Miss Grace Delafield and Mr. Regalali. Mr. George Lake and Mr. G. B. Allen conducted.

NEW BATH THEATRE.—The new theatre erected on the site of the old building, which was burnt down in March last, is nearly completed, and will be opened on Wednesday next, March 4. The old structure could hardly have been surpassed in the excellence of its acoustic properties. The new building has been raised by a company incorporated under the Limited Liability Act, and the citizens of Bath have subscribed the whole of the capital of 12,000*l*. The cost of the erection and accessories will be about 10,000*l*. The works have been executed under the superintendence of Mr. Phipps, architect, whose designs were chosen from among those of several competitors. The stage has been constructed by Mr. Sloman, of Her Majesty's Theatre. The decoration has been executed by Messrs. Green and King, of Baker-street, London, and the new act drop has been painted by Messrs. Grieve and Tellin. The directors have appointed as lessee Mr. Chute, who has held the Bath and Bristol Theatres for several years. The theatre will be opened by the performance of Shakespeare's *Midsummer Night's Dream*.

STRATFORD.—A concert was recently given at Rokeby House, under the direction of Mr. Delevante, Professor of Music, in this town. Among the vocalists was Mad. Gordon, who sang a duet with Mr. Delevante, "The Syren and Friar," "Arditi's value," and the favorite ballad "Five o'clock in the morning"—all very successfully, the last being redemanded. Mad. Helen Percy gave "Kathleen Mavourneen" very pleasingly, and Miss Elam was equally fortunate with Mad. Heine in the duet from *Norma*. Mr. Viotti Cooper introduced a song of his own composition, "Annie, dear, good-bye," with much taste. Mr. Delevante communicated much hilarity to the "Gipsies' Laughing Song," provoking the risible faculties of all who were present, and was complimented with an unanimous encore. In the instrumental portion of the programme, Herr Joseph Heine, the violinist, performed some variations on "La Tarantelle," and "St. Patrick's Day," and was loudly applauded. Mad. Heine also played a pianoforte solo, "Where the bee sucks," with great neatness of execution. Mrs. Delevante, organist of All Saints, West Ham, was the accompanist, and as usual left nothing to be desired. Another feature of the evening was the performance of a pianoforte trio by Mrs. and the Misses Delevante, the last two aged respectively 12 years and ten years, who played in a style that reflected great credit on their instructress. Mr. Delevante, as Musical Director, arranged the programme most satisfactorily, and every one was delighted with the entertainment.

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The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Göthe.*

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VOL. 41—NO. 10. SATURDAY, MARCH 7, 1863. PRICE {4d. Unstamped. 5d. Stamped.}

ST. JAMES'S HALL.—NEW PHILHARMONIC CONCERTS—12th Season—Director, Dr. WYLDE. The subscribers are respectfully informed the CONCERTS will COMMENCE early next season. The subscription is for five grand orchestral and vocal concerts on Wednesday evenings, and five full public rehearsals on Saturday afternoons, on the same grand scale as last season. Terms—£2 2s. for a transferable season ticket for a reserved sofa stall or front row balcony; £1, 11s. 6d. for second row. Application can be made to W. Graef Nicholls, Esq., Hon. Sec. 33 Argyle Street, W.; Cramer and Co. 201 Regent Street, and Mr. Austin, St. James's Hall.

NATIONAL NIGHT, TUESDAY NEXT. THE WEDDING HOLIDAY TREAT to the GREAT ST. JAMES'S HALL GRAND PERFORMANCE OF NATIONAL MELODIES by the Choir of 400 voices, Mailie, Parepa, and Mr. Henry Haigh, accompanied by the Band of Harps. Doors open at 6, commence at 8, terminate about 9 o'clock, in time to witness the general illumination. Tickets, 1s., 2s., 3s., and 5s., at AUSTIN'S, 28 Piccadilly, W.

SONGS OF SCOTLAND.—EGYPTIAN HALL.—LAST WEEK BUT ONE (in consequence of engagements in the vicinity of London) of MR. KENNEDY'S ENTERTAINMENT on the SONGS OF SCOTLAND, assisted by MR. LAND at the Pianoforte, EVERY EVENING at Eight, and on SATURDAY AFTERNOON at Three. Admission, 1s., 2s., Stalls, 3s., which may be obtained at Mr. Mitchell's Royal Library, 33 Old Bond Street, W.

PROVINCIAL CONCERT TOUR. The following Artists will visit the Provinces from 9th April to 9th May:—Made. Alboni, Mailie, Rosa de Rada (Prima Donna of the Italian Opera, Paris and Berlin; Carolina Thedor, Palermo); and Le Pergola, Florence), Mr. Wilbye Cooper, and Signor Rovere (Royal Italian Opera, Covent Garden). Instrumentalists, Les Frères Lamoury (Conservatoire de Paris) Francois, Violin; Philippe, Violoncello; Solo Pianists, Mr. Weiß; Director, Mr Land.—Madame Alboni's services will be available for concerts during the ensuing London season, after May 6th; address, MR LAND, 4 Cambridge Place, Regents Park.

CONSERVATORIUM DER MUSIK IN COLN. Unter oberleitung des stadt Kapellmeister HERRN FERD. HILLER. Das Sommer Semester des Conservatoriums, des in allen Fächern der Musik Unterricht erheilt, beginnt Montag 13 April. Anfnahme Prüfung Donnerstag 9 April, vormittags 10 uhr, im schulgebaude (glockengasse). Schulgeld per jahr 80 thls, zahlbar viertel jährlich im voraus.

Prospects und nohere Mittheilungen gibt bereitwilligst das secretariat (Trankgasse No. 20).

DER VORSTAND.

Coln im Februar 1863.

THE LONDON GLEE and MADRIGAL UNION. MISS WELLS, MISS ELLES, MR. BARTER, MR. W. CROWTON, MR. WYNN and MR. LAND (Director) beg to announce a series of AFTERNOON GLEE and MADRIGAL CONCERTS at the Dudley Gallery, Egyptian Hall, under arrangement with Mr. Mitchell, Royal Library, Old Bond Street, commencing on Wednesday afternoon next, 11th March.

BEETHOVEN ROOMS, 76 HARLEY STREET.

MADLLE. BONDY'S FIRST CONCERT of CHAMBER MUSIC will take place on the 11th March, at 8 o'clock. Instrumentalists, Madlle. Bondy, M. Sainton, M. Paque; Vocalist, Miss Banks; Conductor, Herr Wm. Ganz. Tickets for the series, One Guinea; Family tickets, to admit three, Two Guineas; Single tickets, Half a Guinea. To be had at Madlle. Bondy, 11 Duke Street, Portland Place.

ARGYLL ROOMS.

JULLIEN'S PROMENADE CONCERTS.

MONS. JULLIEN has much pleasure in announcing that he has succeeded in engaging Mr. LEVY, the celebrated Cornet à Pistons, who will perform one of his favorite Solos every evening.

The Programme for the week, commencing Monday, 9th March, will include—

Overture, "Zampa"	Herold.
Quadrille, "Trovatore"	Verdi.
The Allegretto Scherzando from the Symphony in F	Beethoven.
Valse, "Fern Leaves"	Jullien.
(By desire), Cornet Obligato, by Mr. Levy.	
Opera Selection, "Don Giovanni"	Mozart.
"Martha," "Massaniello," "Etoile du Nord."	

Admission 1s.; Reserved Seats, 2s.

Manager—MONS. GRENET.

MISS MARY W. M'CARTY, Pianist (pupil of Madame ARABELLA GODDARD), begs to announce her arrival in town for the season. Her terms for lessons may be obtained at 26, Upper Wimpole Street, Cavendish Square.

MISS DI ROSSI (Soprano Vocalist), pupil of Mrs. Wood, and Sig. GARCIA, is prepared to receive engagements for Concerts. Address, 17 George Street, Manchester; or a Great Cheyne Row, Chelsea, London.

MRS. JOHN HOLMAN ANDREWS'S SOIREES MUSICALES for the Practice of Vocal Concerted Music. The next meeting will take place on Thursday, March 19th, at 59 Bedford Square.

MADAME TONNELIER (Prima Donna) begs to announce that she will return to London, for the season, on the 18th of March. For terms, apply by letter to Mr. Cooper, No. 3, Cobden Place, Brighton.

MADAME LEMAIRE begs to announce that her Engagement at Her Majesty's Theatre does not prevent her Singing at Concerts or Private Soirées, &c. Communications to be addressed to Mr. JARRETT, Concert Agent, 244 Regent Street, W.

DANISH SONG.

MADAME RUDERSDORFF will sing at Mr. Howard Glover's Concert on Saturday next, a selection of songs in the DANISH LANGUAGE, and can accept engagements to sing them at Concerts and Soirees, until the 7th April next. 16 Wellington Road, St. John's Wood.

MR. H. C. COOPER (Solo Violinist) begs to announce that he will return to Town for the Season on the 18th of March. Address by letter to No. 3, Cobden Place, Brighton.

MR. HENRY HAIGH begs to announce that he is free to accept Engagements for Concerts, Oratorios, &c. Communications to be addressed to Mr. Jarrett, Musical and Concert Agent, 244, Regent Street, W.

HENRI DRAYTON,

POLYGRAPHIC HALL, (KING WILLIAM STREET, STRAND).

HENRI DRAYTON has the honor to announce his PICTORIAL and MUSICAL Entertainment entitled FEDERALS and CONFEDERATES, at the above hall, commencing on WEDNESDAY evening next, at 8. Tickets may be had at Messrs. Cramer, Beale, and Wood, Regent Street, at Messrs. Chappell, New Bond Street, and at the Hall.

MR. DAVID LAMBERT, Vocalist (Basso). Letters respecting engagements for Oratorios, Concerts, &c., to be addressed 15, Adelaide Square, Windsor, Berkshire.

S. BLUMNER begs to announce that he will give THREE SUBSCRIPTION SOIREES at the HANOVER SQUARE ROOMS, on the 21st March, 8th April, and 1st of May. Tickets for the three, One Guinea; Reserved Seats, single soiree, 10s. 6d.; Unreserved Seats, 10s. 6d. for the three; Single Soiree, 5s. To be had of Herr BLUMNER, 3 Pelham Crescent, Brompton; at the Rooms; and at Messrs Schott's, 160 Regent Street.

MUSIC PUPIL.—The Organist and Choir-Master of YORK CATHEDRAL has a Vacancy for another Articled Pupil for the Musical Profession. Address, DR. MONK, Minster Yard, York.

A YOUNG MARRIED LADY of the highest respectability is desirous of obtaining a situation as Daily Companion, or Housekeeper, to a Lady or Gentleman. She would be found most useful in the capacity of Amanuensis, or Copyist; and, having been a Student of the Royal Academy of Music, where she studied under the first masters, she would be happy to instruct in the Pianoforte, Singing, and Italian. Address, L. G. R., Crystal Palace Reading-room, Sydenham, S.E.

ENGLISH OPERA ASSOCIATION (LIMITED.)—Applications for Shares should be made forthwith. Forms and prospectuses and every information may be obtained at the Company's Office, 69, Regent Street, and at all the principal musicsellers in town and country.

MARTIN CAWOOD, Secretary.

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Price 3s.

London: Duncan Davison & Co., 244, Regent Street, W.

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"SI TU SAVAIS," Romance by M. W. Balfe. Sung with distinguished success by Mr. Swift, at the Ancient Concerts at Cork.

"Mr. Swift sang in pleasing style a pretty French romance by Balfe."—*Cork Daily Reporter.*

"The ballad selected by Mr. Swift—a charming little romance by Balfe—was admirably rendered, and called forth much applause."—*Cork Examiner.*

London: Duncan Davison and Co., 244, Regent Street, W.

"The Parting,"

By EMANUEL AGUILAR,

MELODY FOR THE PIANOFORTE, is just published, Price 1s. 6d.

London: Duncan Davison & Co. 244 Regent Street, W.

BALFE'S NEW SONG, "KILLARNEY." The Poetry by Edmund Falconer, Esq. Sung by Miss Anna Whitty upwards of 300 nights at the Royal Lyceum Theatre, in the "Lakes of Killarney," and now being sung by the same distinguished vocalist every night at the Theatre Royal, Manchester, is published, price 3s., by Duncan Davison & Co., 244 Regent Street.

"The execution by Miss Anna Whitty of that charming little song that for six months formed a graceful adjunct to the Killarney Panorama at the *Lyceum*, it is needless to speak, as her talents are well known in Liverpool; but the song itself has been unheard out of London until the present month, when the same vocalist is engaged in its performance at Manchester. The public, who so long appreciated it when heard in the theatrical boards, will soon have an opportunity of personally testing its merits, and cannot fail but be struck not only with the charm of its simple and thoroughly Irish melody—substantiating its claim to its title of "Killarney"—but also with the still rarer charm of its being associated with words so full of poetical grace and sentiment that surprise is no longer felt at the inspiration given to the composer of the music, particularly when it is known that they are from the elegant pen of Mr. Falconer, the accomplished author of the renowned "Step o' Day," and who, in that wonderfully popular drama, displays some exquisite touches of refined poetry, that not a little contribute to enchance the merits of its interesting plot. It should be added that this little *bijou* of a composition is to be found at the well-known publishers, Duncan Davison and Co., Regent-street."—*Liverpool Journal.*

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MLLE. ADELINA PATTI'S NEW WALTZ, "DI GIOJA INSOLITA." Sung with distinguished success by Mlle. Adelina Patti, in the operas of "Il Barbiere di Seviglia," "Don Pasquale," &c. &c. The Words by Lorenzo Monterasi, the Music by Maurice Strakosch.

London: Duncan Davison & Co. 244 Regent Street, W.

Just published, price 3s. with a Portrait.

MLLE. ADELINA PATTI'S NEW BALLAD, "THE OLD HOUSE BY THE LINDENS." The Poetry by Longfellow. Sung with the greatest success by Mlle. Adelina Patti, for whom it was expressly composed by Howard Glover.

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DUNCAN DAVISON AND CO.,

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BROADWOOD AND SONS' PIANOFORTES.

(*Continued from Page* 99.)

The Grand Pianoforte may be said to have been born in England; for although its inventor, Americus Backers, was a Dutchman, it was in Jermyn-street, about the year 1767, that the instrument was originally planned. Backers was a manufacturer of harpsichords. Instead of clothing the strings (when first "applying hammers"), he merely caused them to be struck by soft wood or cork, with a view to obtain the harpsicord tone so much admired at that period. Subsequently, however, he adopted a thin covering, of leather.* His mechanism, which possessed the double merit of effectiveness and simplicity, competed successfully with that of the most noted and ingenious of his contemporaries, and was gradually adopted by the principal makers, not only in this country, but on the continent, where it was specially recognised as the "*Mécanique Anglaise*," or "*Die Englische Mecanik.*" Upon his decease (somewhere near 1781), Backers, proud of his discovery, confided it to the future keeping of his friend, John Broadwood, who, while in the employ of Burkhard Shudi, used to go every evening, accompanied by his own apprentice, Robert Stodart,† to assist in bringing it to perfection. Broadwood, nevertheless—subsequently engaged in other projects—bestowed little thought on the new instrument, until several years later. He had, in 1773, succeeded to Tschndi's business (Great Pulteney-street); and his increased responsibilities absorbed the whole of his time and attention. Meanwhile Robert Stodart, who, at the expiration of the term of his apprenticeship with Broadwood, commenced "making" on his own account (in Golden-square), had applied himself with eminent success to the manufacture of Grand Pianofortes,‡ on the model of Backers, his opportunities for acquiring familiarity with which have been described. Besides materially improving the mechanism in several essential particulars, he increased the power and enriched the quality of tone. The vogue and extensive publicity which the new instrument deservedly obtained, under Stodart's name, at length awakened John Broadwood to a sense of its importance. For some years Broadwood emulated his contemporary with but indifferent success, till Muzio Clementi ‖ (as influential a friend to him as Handel had previously been to Tschudi), through continually pointing out the defects of his instrument, and urging him to profit by the experience and counsel of eminent musicians and men of scientific acquirement, not only roused the pride of one to whom the art was already in some degree indebted, and who had succeeded to an inventor and manufacturer of the highest eminence, but particularly excited his interest in the progress and improvement of the Grand Pianoforte. Among the rest he solicited and obtained the advice of Cavallo,¶ author of *A Treatise on Acoustics*, and other works, which at that period were in high repute. Cavallo, having deduced from the Monochord a theory concerning the length and proper tension of the strings of the pianoforte, drew up a paper on that very interesting and important subject, which he subsequently read, with great success, at one of the meetings of the Royal Society. Dr. Gray, too, formerly of the British Museum—who, after certain valuable experiments, had fixed the absolute proportions of gravity and vibration, respectively belonging to strings of brass and strings of steel (which first led to a division of the bridges on the sounding board of the Grand Pianoforte)—was also one of Broadwood's advisers. With the aid of these distinguished men, he advanced so rapidly, that his reputation as a manufacturer of Grand Pianofortes was in a brief space established; and as a proof of the worth of those modifications and improvements which the suggestions of Cavallo and Dr. Gray had emboldened him to carry out, they were speedily adopted by every maker of note, both in England and abroad.

In 1792, Jean Louis Dussek, the greatest pianist and the greatest composer for the pianoforte of his day, arrived in London. That this distinguished professor at once came to our House, may be accepted as proof of the estimation in which the firm of Broadwood was held in Germany (as in Italy, where Dussek had travelled, and where Clementi had not been chary of expatiating on its claims to consideration); and that he should immediately take so deep an interest in our instruments as to propose several important modifications, shows that the qualifications they already possessed were such as to elicit the serious attention of a man to whom the Pianoforte, as a medium of display, owed more than to any other. It was he who first suggested to John Broadwood the "additional keys." For these Dussek expressly composed concertos, sonatas, &c., (among the rest his famous *Military Concerto* in B flat ¶), which he played with extraordinary success at his own concerts, and at other entertainments, where, being the "lion" of his day, he was in continual request. From the time of Dussek's improvements to a long period onwards—with the exception of a mechanism invented by Sebastian Erard, of Paris (in 1818), to facilitate the increased rapidity of execution demanded by the works of more modern composers; and another invention, with the same object, introduced somewhat later by John Broadwood and Sons (an ingenious, although simple addition to the still invaluable mechanism of old Backers)—nothing has since been done to change, in any marked degree, the internal construction of the Grand Pianoforte. The consideration of chief importance during the last quarter of a century, or thereabouts, has related to the amount of power, and to the quality and possible variety of tone, which, as practice taught more and more surely the scientific use of weight and percussion—the bearing of the hammers to the strings, the solidity and the method of striking, the most convenient mode of bracing, and the most efficient construction of the sounding board—have advanced nearer and nearer to perfection. The peculiar requirements of modern pianoforte music have induced manufacturers to pay especial attention to the general action of the "dampers," and to the mechanical appliances through which the "dampers" are controlled—the "loud pedal," which entirely neutralises the effect of the "dampers" (the object of the latter being to arrest the vibrations of the strings when the fingers are removed from the keys), and the "soft pedal," which, by shifting the hammers to a single string, materially diminishes the volume of sound.

For further details also the early invention and progressive history of the Grand Pianoforte Action, whether in connection with our House, or with the valuable labours of some of its contemporaries, during a century past, the reader is referred to Mr Pole's book (already mentioned), entitled *Musical Instruments in the Great Industrial Exhibition of* 1851—

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* As the ears of the musical public become more and more sensible to the charm of a sweet, full and mellow tone—legitimate tone, in short—the clothing of the hammers, in leather, or whatever covering preferred, by the manufacturer or by his patrons, became more and more substantial.

† Robert Stodart was a private in the Royal Horse Guards, admission to which corps could only then be obtained for a fee of £100. Having more leisure to dispose of than duties to perform, he bound himself apprentice for three years to John Broadwood.

‡ Mr. Pole (*Musical Instruments in the Great Industrial Exhibition of* 1851, page 3), assumes the identity of the Grand Pianoforte with the new instrument called "Pianoforte" (or "*Forte-piano*"), on which Dibdin was to accompany a song from Dr. Arne's *Judith*; but this is hardly warranted by the near coincidence between the date of Covent Garden playbill and that of the new invention of Backers. As a copy of the playbill is in the possession of our House, we append it, *verbatim et literatim*:—

"By Particular Desire.

"For the Benefit of Miss Brickler.

"THEATRE ROYAL IN COVENT GARDEN,

"On Saturday next, being the 16th of May, 1767, THE BEGGAR'S OPERA, *Captain Macheath*, by Mr. Beard; *Peachum*, by Mr. Shuter; *Lockit*, by Mr. Dunstall: *Filch*, by Mr. Holton; *Player*, by Mr. Gardner; *Beggar*, by Mr. Bennett; *Moll* s' *the Mint*, by Mr. Baker; *Lucy*, by Mrs. Baker; *Mrs. Peachum*, by Mrs. Stephens; *Diana Trapes*, by Mrs. Copin: *Mrs. Slammekin*, by Mrs. Green; *Polly*, by Miss Brickler; with a Hornpipe by Miss D. Twist; and a Country Dance by the Characters in the Opera.

"End of Act 1, Miss Brickler will sing a favourite Song from Judith, accompanied by Mr. Dibdin, on a new instrument, called PIANO-FORTE.

"To which will be added a FARCE, called THE UPHOLSTERER.—*The Barber*, by Mr. Woodward; *Feeble*, by Mr. Murden; *Bellmour*, by Mr. Perry; *Rosewell*, by Mr. Davis; *Watchman*, by Mr. Weller; *Quintuna*, by Mr. Dunstall; *Pamphlet*, by Mr. Shuter; *Harriet*, by Miss Vincent; *Maid*, by Miss Cokayne; *Termagant*, by Mrs. Green.

"*Tickets to be had of* Mr. SARJANT, *at the Stage-door, where places for the Boxes may be taken.*"

‖ Muzio Clementi, one of the greatest pianists and composers for the Pianoforte of whom the history of the art makes mention, was born at Rome, in 1752, and died near London, March 10, 1832. In conjunction with Longman, Broderip, and Co., he founded a Pianoforte manufactory himself, under the title of Clementi and Co., from which has descended the now eminent firm of Collard and Collard.

¶ Tiberio Cavallo, a learned Italian, who established himself in London during the second half of the eighteenth century, published (among other works of which no reliable record at present exists) a treatise—in *Philosophical Transactions*, vol. lxxviii.—entitled, *Of those Musical Instruments in which the Tones, Keys, and Frets are fixed, as in the Harpsichord, Organ, Guitar, &c.* (1788).

¶ Op. 40. In the first edition of this concerto may be seen certain passages written in two ways—one for the old instrument, the other, and of course most brilliant, for the instrument "with the additional keys." This instrument "with the additional keys" was, at the period under notice, solely manufactured by John Broadwood.

page 13.* This important action—"*facile princeps*," it can hardly be denied, among the discoveries that have helped to bring the art of manufacturing Grand Pianos to its present state of comparative perfection—while an inestimable boon to players and composers, who, through its means, have been enabled to express on the key-board, fully, and with every conceivable modification, whatever they wished to convey, is at the same time, in virtue merely of the simplicity of its construction, the most *durable*, as well as the most practicable mechanism ever invented.

To the patronage with which our House has been honoured, on the part of the great composers and players—from Haydn, Dussek, and Clementi, to Bennett, Hallé, Paner, and Arabella Goddard—we may allude with some pride. Until 1789, however, when Potter (father of the present eminent Professor), and 1791, when Haydn, Dussek, and Hummel first played upon our instruments, we have no dates (at least in regular succession) upon which reliance can be placed—scattered and unconnected portions of our books, previous to that period, being all that remain to us. Nevertheless, *libris perennius*, our work can still be adduced in testimony of early success; inasmuch as we have, in excellent order and preservation, a harpsichord by "Burkhardt Tschudi," of 1771, and another by "Burkhardt and Johannes Broadwood," of 1773.† What John Broadwood owed to the suggestions of Clementi, Cavallo, Gray, and Dussek, has been stated. We, however, John Broadwood's successors, have also some debts of gratitude to acknowledge. The benefit we have derived from the criticism and friendly advice of such artists as J. B. Cramer, Sterndale Bennett, Chopin, Madame Pleyel, Charles Hallé, Ernst Pauer, and Arabella Goddard, we readily admit; and we may add, that occasional hints from one and all of these have been acted upon with unquestionable advantage. Nor must we by any means forget what we owe to the compatriots of John Broadwood (the earliest of our name), whose marriage with the daughter of Burkhardt Tschudi laid the solid foundation of our House. John Broadwood (who came up from Scotland with the traditional "half-crown") was no sooner established in business than Scottish fellow-labourers gathered around him; and to this day the names of Black, Murray, Russell, Forsyth, Finlayson, Allen, and other representatives in the third generation, of the early friends of John Broadwood—all Scots, too, like himself—claim eminent distinction in our Establishment, as belonging to those whose science, experience, and industry are indispensable to its prosperity. May the appearance of egotism inevitably suggested by this history of our progress be in some degree tempered and excused by such acknowledgments.

Subjoined is a list of more or less distinguished players and composers who have either used our instruments exclusively, or played upon them in public occasionally. The dates affixed to each name are the earliest to be found in our books.

	Ledger.	Folio.	Earliest Date.
Potter	B	516	17 May, 1789.
Dussek (J. L.)	B	p	26 March, 1791.
Hummel (J. N.)	B	55	13 June, 1791.
Haydn (Joseph)	B	74	26 September, 1791.
Burney (Dr.)	B	88	6 February, 1792.
Wesley (Samuel, the elder)	B	116	5 October, 1792.
Clementi (Muzio)... ...	B	52	13 October, 1792.
Cramer (J. B.)	B	{201 & 244	February, 1793.
Von Esch	B	g	13 June, 1794.
Bianchi	B	o	17 November, 1794.
Pleyel (Ignace)	C	157	30 June, 1796.
Steibelt (Daniel)	C	427	2 January, 1797.
Viotti	B	439	1 February, 1798.
Ciarchettini (Pio) ...	H	9	2 January, 1808.
Busby (Dr.)	H	188	29 March, 1808.
Bontemps	H	609	26 May, 1810.
Ries (Ferdinand)	I	188	18 May, 1812.
Potter (Cipriani)	I	673	23 July, 1814.
Cherubini (Luigi)	I	98	2 March, 1815.
Kalkbrenner (Frederic) ...	I	583	27 July, 1815.
Anderson (Mrs.)	K	98	1 July, 1819.
Neate (Charles)	K	468	11 August, 1819.
Field (Henry)	L	241	21 October, 1820.
Moscheles (Ignace) ...	L	478	30 June, 1821.
Schlesinger (Daniel) ...	L	645	18 February, 1822.
Holmes (W. H.)	L	371	11 February, 1824.
Weber (C. M. Von) ...	M	955	3 March, 1826.
Liszt (Franz)	M	574	4 October, 1826.
Dulcken (Madame) ...	M	175	6 June, 1829.
Herz (Henri)	M	289	18 February, 1830.
Schulz (Edward)	M	145	15 May, 1830.
Ikloff (Henry)	M	682	29 October, 1830.
Aspull (George)	N	29	14 July, 1831.
Bennett (W. Sterndale) ...	N	100	3 December, 1831.
Roeckel (Edward)	N	622	17 January, 1832.
Barnett (Robert)	N	387	20 August, 1833.
Salaman (Charles)	N	410	15 April, 1834.
Sowinski (Albert)	P	707	14 May, 1835.
Lipinski (C.)	P	452	11 July, 1836.
Czerny (Carl)	P	190	14 April, 1837.
Schumann (Robert)	Q	333	22 April, 1840.
Mendelssohn (Felix) ...	Q	808	16 May, 1844.
Pleyel (Madame)	R	526	8 May, 1846.
Sloper (Lindsay)	R	476	16 June, 1846.
Willmers (R.)	R	475	17 May, 1847.
Prudent (Edward)	R	439	1 April, 1848.
Chopin (F.)	R	399	27 April, 1848.
Hallé (Chas.)	R	419	20 May, 1848.
Goria (A.)	R	420	31 May, 1848.
Billet (Alexander)	R	416	1 July, 1848.
Herz (Jacques)	R	252	31 January, 1849.
Mortier de Fontaine ...	R	259	27 April, 1849.
Heller (Stephan)	R	278	9 February, 1850.
Silas (E.)...	R	278	13 March, 1851.
Paner (Ernst)	R	302	23 December, 1851.
Goddard (Arabella) ...	R	141	21 January, 1852.
Henselt (Adolphe)	R	232	25 April, 1852.
Cusins (W.)	S	272	11 January, 1853.
Haberbier (G.)	S	281	28 March, 1853.
Clauss (Wilhelmine) ...	S	290	21 June, 1853.
Ritter (Theodore)... ...	S	440	13 June, 1855.
Hiller (Ferdinand)	S	212	1 August, 1856.
Schumann (Madame) ...	T	805	29 April, 1857.
Ketten (Henri)	T	459	9 June, 1859.
Wieck (Marie)	T	391	4 July, 1859.
Mangold (Alice)	T	388	22 June, 1859.
Barnett (John Francis) ...	T	497	11 April, 1860.

* "The whole of these improvements"—says Mr. Pole, in his very interesting summary—"were made at a very early period in the history of the pianoforte. To whom we are indebted for them appears uncertain. Some accounts state that the hopper was patented by Longman and Broderip (the predecessors of Clementi and Co., now Collard's); but there is a tradition that, when the manufacture of the instrument was taken up by Backers, he himself, in conjunction with Mr. Broadwood and Mr. Stodart (both then young men, just embarking in the business), devoted much time privately to the improvement of the mechanism; and that the joint production of the three, when made public (probably about 1770), was the perfect action, known in England as the 'Grand Action,' and on the continent as '*die englische Mecanik*,'—being the combination of hammer, hopper, and check, above described. It has been ever since in use; and with only one further improvement, forms now the simplest and best action known.

"This last improvement is called the 'Repetition' mechanism; and its object may be thus briefly explained. In the ordinary action, after the hammer has fallen, the key must rise to its position of rest before the hopper will engage again in the notch of the hammer, so as to be ready for another stroke; and hence a note cannot be repeated without not only requiring the finger to be lifted through the entire height of the key's motion, but also demanding a length of time between the repetitions, sufficient to allow of its full rise. The contrivances by which this inconvenience has been overcome are of various kinds, according to the fancy or the ingenuity of the makers; but they all act on the same principle,—namely, by holding up the hammer at a certain height while the key returns; by which means the hopper is allowed to engage itself under the hammer earlier, and to reproduce the note in less time, and with less labour to the finger, than before."

† See page 10.

‡ It is but just to state that the first important step towards improving the power and quality of tone in Grand Pianofortes was made in 1820, when a William Allen discovered the first systematic combination of Tension Bars ("bracings"), with a metallic spring plate, an invention patented by his employers, Messrs. Stodart. What our House effected in 1849 and 1851, to neutralise the inconveniences, to simplify, and otherwise perfect the working of this new mechanism—the creation of the "Iron Grands," in short—may be seen in the technical description of our work.

* * [On the 27th of December, 1817, the Grand Pianoforte, No. 7,362, was forwarded to Beethoven at Vienna. It had been tried by Clementi, J. B. Cramer, and Ferdinand Ries (Beethoven's favourite pupil, and subsequently his biographer), whose names, with those of other professors of less eminence, were inscribed upon it. It was un-

packed at Vienna by Streicher, and Mr. Cipriani Potter, then happening to be at Vienna, was the first to try it. Beethoven set much value on it that he would allow no one but himself to play upon it, and, only as a great favour, used to permit Stumpff to tune it.

When the composer of *Der Freischutz* came to England, John Broadwood and Sons forwarded a Cottage Pianoforte to his residence at the house of Sir George Smart, in Great Portland-street, where it remained from the 3rd of March to the 27th June. Weber arrived on the 4th of March and died on the 6th of June. Except at his own concert in the Argyle Rooms (at which M. Moscheles played), it is believed, on good authority, that Weber only played twice in London away from his own abode—on both which occasions the entries in our books warrant us in stating that, in all probability, he used our instruments.

It may also be pardoned in us mentioning, that the last Pianoforte ever played upon by Mendelssohn was one of our manufacture, which had been forwarded to his house at Leipsic, during his temporary sojourn (in the summer of 1847) at Interlachen, in Switzerland. Mendelssohn, on arriving home, found the new instrument, and played upon it for several hours. He had been ordered, however, by his medical adviser, neither to play nor listen to music, and this was the last occasion upon which he infringed the regulation. He died very shortly after—November 4, 1847.]

From the beginning of 1780 to the end of 1861, our House has manufactured 124,048 Pianofortes, 75,700 of which have been made since 1826. Of the total number, no less than 2,475 were Grand Pianofortes. That these Grand Pianofortes are endowed with a power of resistance, formerly neither attained nor believed to be attainable, combined with a durability at one time regarded as scarcely less utopian, may be gathered from two of their number (fair specimens of the rest), which, though both were completed in 1853, and, in 1862, the leading concert-instruments. The Concert Iron Grand, No. 18, 192, finished September 8, 1852, had, up to January, 1862, been used at 460 concerts. The Concert Iron Grand, No. 18,215, finished December 29, 1852, up to the same date, had been played upon at 458 concerts. During this arduous labour, each instrument lost *one* string.*

The Grand Pianoforte, indeed, may, at this present period, be said to have attained the *maxium* of power. The scientific application of the principles of mechanics and acoustics to enriching tone and facilitating touch, so as to add still further to the resources of the skilled performer, must henceforth be the chief if not sole object of manufacturers. With what constant solicitude our House, from the commencement, has studied these important *desiderata* we have endeavoured, in the foregoing pages, to explain. That we shall not deteriorate for want of zeal, or from a belief that absolute perfection has been reached, may, we hope, be taken for granted.

MUSICAL TRAVELLING-IMPRESSIONS.

By LEOPOLD VON SONNLEITHNER.†

MY ESTEEMED FRIEND,—You ask me for a musical account of the trip I made, in the months of October and November 1862, with two valued friends, to the East; you wish to know what music I heard on the occasion, and what impression it produced upon me. I must, however, begin by informing you the East affords a European admirer of music the very best opportunity for giving his sense of hearing a rest, and recovering somewhat from the superfluous amount of musical hubbub, which it is utterly impossible for him to escape in his native land. Again, any one making a hasty tour through the East cannot study thoroughly the peculiarities of Arabian music, or of the national melodies, and the spoils I have brought back in the way of musical knowledge are very small. Despite of this, I will not altogether refuse compliance with your wishes, but proceed to give you what I have got.

During our journey to Bazias by rail, the shrill sound of the steam whistle was our sole musical enjoyment. If I am not vastly mistaken, a great Future is in store for this instrument; and I should be much astonished were the "Musicians of the Future" to let so magnificent a means of acoustic effect escape them. Children are already lulled to sleep with bombardons, but an orchestra or organ of steam-whistles might still startle in the most used-up friend of art that portion of his body named more appropriately now than ever the membrane of the tympanium.

On the Danube, as we proceeded from Bazias, the English engineer, Mr. Crampton and his young daughter Louisa were our companions. The young lady, who is about sixteen, possesses distinguished musical talent and a soprano voice, which, if not strong, is well trained. She delighted us, on two beautiful moonlight evenings, by singing, very sweetly, a great many Italian songs. I had only to pronounce the first two words, or to hum the first few bars, and there was no operatic piece by Mozart, Rossini, Meyerbeer, Bellini, or Donizetti, which she could not sing charmingly from memory. Unfortunately, we were totally deficient in all means of accompanying her. On the second day, our party was increased by the arrival of an old Vienna friend, the physician, Dr. Mayer (long settled in Bucharest), with a daughter who had received vocal instruction. After this, we were enabled to execute part-songs.

The Black Sea, which, probably, boasts of the epithet "hospitable" (*euxinus*) only in an ironical sense, afforded us naught in the way of musical sounds, unless, indeed, we include the whistling of the wind through the rigging, and the surging of the sea, under the head of "Sacred Music." The magnificent scenery of the Bosphorus, and the charming view of Constantinople, richly compensated us for the discordant nature of the above sounds. Here, also, however, there was but very little musical booty. On the 10th October, we beheld the Sultan, with a splendid escort, ride from his palace in Dolma-Bagdsché to the Mosque, and, at the same time, heard the band of the Guard play. Trained by the late Joseph Donizetti, entirely in the European method, it executed very effectively marches on motives by Verdi and similar composers. Here then, once more, there can be no question about "Turkish" music.

While engaged in viewing the Mosque of Achmet, I heard the song of the Muezzin, calling, from the gallery of a minaret, the Faithful to prayer. It has been correctly seized and rendered by Félicien David in his *Désert*. Sung by an agreeable voice, it would produce a good effect; the height of the turret did not weaken it so much.

In Pera there is a theatre, where Italian operas are, from time to time, given. Unfortunately we arrived a few days too early; but for this we should have had the indescribable pleasure of hearing Verdi's *Ballo in Maschera*, a pleasure which the opera house in Vienna still cruelly omits to procure us. The outside of the building is very mean, and the interior, also, is said to be far from satisfactory, as far as decoration and space are concerned. On the other hand, however, the private theatre, which the Sultan possesses near his present palace, on the Golden Horn, is a perfect model of magnificence both without and within. The stage and front of the house are limited in size, and calculated only for a select number of guests, and personages connected with the Court; but the architectural decorations, the gilding, the carpets, the silkhangings, the embroidery, the chandeliers, and all the other luxurious fittings, are so rich, and distinguished by such good taste, that all the theatres with which I am acquainted are far inferior to it. It is only on especial occasions, and when there is an operatic company in Pera, that a few representations are given by the latter in this edifice. The papers announced recently that the Sultan had commanded it to be turned into barracks. I cannot believe in such an act of barbarism, by which millions would be capriciously sacrificed. If, however, the report is founded upon truth, I should no longer be able to doubt the suspicious accounts concerning the grand Seignior's state of mind, though his personal appearance in no wise bears out such a source of anxiety.

Genuine Turkish music is that which accompanies the dance of the Dancing Dervishes. The melodies of it have been frequently recorded, and printed in books of travels and history. They were, consequently, not unknown to me, but I fancied that their *tempo* was a great deal quicker, and I connected with it the whirling dances of the Indian Bayaderes, whom we had an opportunity of seeing, some years ago, in Vienna. But the worthy gentlemen twist about very differently. They turn with a certain comfortable slowness, and intentional elegance, making the round of the apartment dedicated to these pious exercises. The musical accompaniment was executed by only three instruments: a kind of "schalmei," or clarinet, an altviolin, and a pair of kettle-drums. Of the two former, one always sustained a note while the other played the simple melody; this they did alternately; the kettle drums, which should have constituted the bass, were not tuned by the tonic and dominant, but by the tonic and sub-mediant. This, probably, was not done on purpose, but from want of skill. In the tone system and rhythm, I found no deviation from the European method.

(*To be continued.*)

* The wire was made by Müller, of Vienna.

† Among the "waifs and strays" of musical intelligence cast up lately on the shores of Viennese journalism, I have picked up the above "waif" or "stray"—you pay your money, O, respected Editor, so you may take your choice—floating down to Posterity in the columns of the Vienna *Recensionen*. Thinking it might interest you, I have forwarded it, packed up in as good English as was at my command. If I have time it is my intention to send another "waify and strayey" letter, for Adelina Patti is expected to grace the opening night of Signor Merelli's Italian Operatic Season at the Carl Theater. If I have not time this week, you may expect to hear from me next, when I will tell you all about the little *prima donna's* first appearance here, etcetera, ETCETERA.

[Our correspondent is a day behind the fair—Patti, as a reference to another part of our present number will prove. However, when his letter does arrive, we will insert it, provided it be not of the "waifest and strayest"—still "waifier and strayer" than his last.—ED. M. W.]

The Theatres.

The drama founded on *Lady Audley's Secret*—at the St. James's Theatre—will disappoint admirers of Miss Braddon. It does not follow that because a novel is good a play founded upon it must be also good. Frequent attempts have been made to dramatize *Tom Jones*, and with one uniform result—failure. The plan of a story and the treatment of its characters may be too homely for a play. On the other hand, unmitigated atrocity, which in narrative loses half its horrors, may be difficult to render endurable on the stage—at any rate, on the English stage, and in modern drama. Lady Audley is a sort of mild Lucrezia Borgia, with scarcely her provocations, and without her years and experience. The success of the new play we cannot but think almost exclusively due to Miss Herbert's "buskin" and Mr. W. Beverley's "brush." Miss Herbert (Lady Audley) surprised by her tragic face; Mr. Beverley surprised nobody by the beauty of his pictures. They are, however, worthy of each other. *Lady Audley's Secret* is given nightly, and draws large audiences.

A new farce has been produced at the Strand under the title of *My Preserver*. The author is Mr. H. T. Craven. A more absurd plot could not be imagined; but absurdity goes a great way with the audiences of this theatre, who are habitually on the look-out. Mr. Parselle plays a ploughboy well, and Miss Polly Marshall a *soubrette* better.

Mr Webster has reappeared at the Adelphi, and resumed his original part of William Penn Holder in the drama of *One Touch of Nature*.

At the Princess's, Miss Constance Aylmer has reappeared as Martha Gibbs in *All is not Gold that Glitters*.

The long-expected *Aurora Floyd* was produced at the Princess's on Wednesday with undeniable success. It is not so good as *Lady Audley's Secret*, and certainly not so well acted. The principal character is hardly done justice to by the adapter, and Miss Amy Sedgwick is hardly at home in her new part. The best piece of acting in the play is the Stephen Hargreaves of Mr. Belmore, which took the house by storm—the last scene indicating real tragic power. The other parts were sustained as follows:—John Mellish by Mr. Hermann Vezin, James Conyers by Mr. R. Roxby, Talbot Bulstrode by Mr. A. Wallace, Lucy by Miss M. Henderson, and Mrs. Powell by Mrs. Simpson. The *Honeymoon* has been revived, with Miss Constance Aylmer as Juliana.

Another dramatic adaptation of *Aurora Floyd* is in preparation at the Adelphi.

BRIDAL FESTIVITIES AT THE THEATRES.

More than twenty years have elapsed since any occasion of public rejoicing was celebrated by a gratuitous opening of the theatres, and it might have been expected that the revival of the custom on Tuesday night would produce many scenes of disorder. This inconvenience was, however, prevented partly by the plan of distributing tickets in the morning, which enabled managers to anticipate the evening's "rush," and partly by the good temper of the people, who everywhere seemed orderly and well-conducted, listening attentively to the performances, and becoming "loud" only in answer to the dictation of loyalty.

Several of the theatres gave lyrical expressions of sympathy with the Royal Family. At the Royal English Opera, a new allegorical masque, entitled *Freya's Gift*, words by Mr. John Oxenford, music by Mr. G. A. Macfarren, was produced and received with unbounded applause—Miss Louisa Pyne representing the Scandinavian Goddess of Love and Peace, and singing among other things, a ballad about the joys of "An English home," which was encored. At the Lyceum, the *Duke's Motto* was followed by an ode, spoken by Miss Ellsworthy in the character of Britannia, which led the way to a view of Windsor Castle and St. George's Chapel. Behind the scenes, a choir sang the *Chorale* composed by Prince Albert, and an allegorical *tableau* was displayed in which the portraits of the Prince and Princess of Wales were conspicuous objects. At Drury Lane, a loyal stanza, written by Mr. G. Linley and composed by Mr. B. Richards, was sung between the acts of *Bonnie Dundee*. Miss Avonia Jones, at the Adelphi, delivered a long epithalamium. Mr. Cheltnam furnished new verses to the National Anthem, which were sung at the Princess's by Miss M. Oliver and all the artists of the theatre; and Mr. James Anderson "uttered" a nuptial ode at the City of London Theatre.

LAUB'S QUARTET.*

On Sunday last, Herr Ferdinand Laub, in conjunction with Herren Kasmeier, Kral, and Schlesinger, commenced a cyclus of quartet concerts. On this occasion the pieces performed were a Quartet in G minor, by Haydn; Schubert's Pianoforte Trio in E flat (pianist, Herr Dachs), and the Quartet in F major by Beethoven, one of his most profound creations. The public followed all these compositions with the most lively interest, and marked their approbation of them by frequent applause. The performance, as a whole, is very little inferior to the performances of Herr Hellmesberger's Union. With regard more especially to Herr Laub, we are inclined to give the preference to his bolder style, as in the Haydn Quartet, over the too refined one of his predecessor; on the other hand, however, in his execution of Beethoven's Quartet, he is as much behind Herr Hellmesberger's more thoughtful and animated style. The adagio, especially—as a rule so deeply moving—was by no means marked by the players, in consequence, principally, of the *tempo* not being sufficiently sustained, with the prominence expected. Herr Laub was, however, called on after each piece, an honour bestowed on Herr Dachs also, who was not undeserving of it.

Boston.—(Massachusetts)—The Boston papers—*Dwight's Journal of Music* among the rest—are full of the praises of Mdlle. Camilla Urso, a young lady violinist, who has been playing at the Orchestral Union. *Dwight* especially is in raptures with her:—

"Camilla Urso played most exquisitely. Her tone is purity itself. Such finished, perfect phrasing; such a singing, soul-like utterance from the strings, so fine and feminine, yet so rich and strong at times; such beauty of motion in the bow-arm; and so much music in the youthful face, serious and sad habitually, but with plenty of hidden humor ready to gush out upon occasion; in short so much artistic individuality in the whole appearance are seldom witnessed, and the charm lasts long. We would fain hear her in some more important music (she played '*Souvenirs de Bellini*,' and Vieuxtemps's 'Yankee Doodle'); but she makes music of whatever she touches. The Bellini melodies and variations were very charming; 'Yankee Doodle' itself was tolerable in *her*, and might be taken as a freak of humor. The greedy, tyrannical crowd insisted on recalling her, and were rewarded by a dreamy piece on muted strings, without accompaniment, which might have been improvised, if it was not, and in which foolish ravished ears were never weary of hearkening how near to inaudible a *pianissimo* could come. Verily the monster's head was in Titania's lap!"

At the last concert of the Mendelssohn Quintet Club there was (as usual) no Quintet and no piece by Mendelssohn. The chief performances were Beethoven's Quartet in G, Op. 18, No. 2; Spohr's Sextet in C, for two violoncellos; and Schumann's Quartet, for piano and strings, in E flat, Op. 47. The performance of Miss Eliza Josselyn, the pianist, was much liked. There is great talk in the Boston journals about a certain player on the trombone, named Letsch, who was announced to appear at the fourth Philharmonic Concert, and was said to blow wonderful blasts, sing, flute, and what-not, even to playing a Concerto in three movements on his ponderous instrument."

How Boston audiences prevail on artists to repeat a performance is recorded in the *Daily Advertiser* as follows:—

"A young lady visiting this city was swindled at the Music-Hall on Wednesday afternoon. She had engaged with Mr. Zerrahn to appear at his concert and play two pieces on the violin, and tickets were sold admitting the public to the entertainment. After the young lady had fulfilled her contract with Mr. Zerrahn on the one part and the public, or the party of the second part, the audience did then and there, with sticks and stones, *pedibus et armis*, and malice aforethought, compel her to play a third piece, which piece was not nominated in the bond. The same game has been played several times at the Academy of Music, the victims being Mr. P. Brignoli, Miss C. L. Kellogg, *et al.*"

Milan.—Sig. Luigi Romari has published a history of Scala, from the day on which it was opened to the present time. The book contains some interesting facts. According to Sig. Romari, the theatre, which has been in existence 83 years, was opened in the autumn of 1778. Among the first pieces performed were the operas: *L'Europa riconosciuta* by Salieri, *Troja distrutta*, by Mortellari, and the ballets: *Pafo a Mirra*, *Apollo placato*, *Calipso abbandonata*, etc. The most brilliant period of its existence was that from 1815 to 1845. Madlle. Fanny Elsler danced at La Scala in 1844.

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* From the Vienna *Recensionen* of the 10th inst.

THE CONSERVATORIUM AT COLN.

To the Editor of THE MUSICAL WORLD.

SIR,—You have quite perverted my letter of enquiry respecting the Conservatorium of Cöln; *you* have given the word "vormittags" properly (*vormittags* in adv.) as also the 80 thls. (60 thls.) my chief object in writing was to call your attention to the spelling of the said advertisements for as it stands—I again say it is a *joke*. The German for "*examination*" is not "*Preifung*" neither for "*commence*" "*beginat*"! You have also omitted a word in my letter, I mean the word "nohere" between Secretariat and "nähere" Auskunft, perhaps because you know there *is* no such word; if so, why advertise it? You will oblige me by inserting this, or your readers will have great contempt for your correspondents when *by your alterations*, you make their inquiries appear so absurd. Yours truly, ENQUIRER.

[We are really much grie ved.—ED.]

HANOVER SQUARE ROOMS.—A concert was given here on Monday evening week, in aid of the fund for defraying the cost of the new east window in the Parish Church of St. Anne, Soho. The programme was mild; but the object for which the concert was held sufficed to attract a large audience. The singers were Mrs. Harriette Lee, Mrs. Helen Percy, Miss Grace Delafield, Madame Borgognoni, Messrs. Arthur Stephenson, John Morgan, Walter Bolton and Frederick George. Mrs. Harriette Lee was encored in a ballad, "Welcome, bonnie lad," and Messrs. Arthur Stephenson and Mr. Frederick George in "My heart's delight" (Lily of Killarney). Mr. Frederick George was pressed to repeat the aria "Vi ravviso" from the *Sonnambula*, but declined. This gentleman, we believe, is a son of the well-known music publisher, Mr. Jefferys. He has a barytone of good quality, and only requires confidence to turn it to the best account. The instrumental performances were Mendelssohn's *Andante and Rondo Capriccioso* and a fantasia (*Pluie de corail*") for pianoforte, played by Mr. Henry Baumer; a trio for two flutes and pianoforte, executed by Mr. Clinton, Master Butler and Miss Clinton; and a flute solo by Master Clinton.

MR. VAN PRAAG, whose management of many details in connection with concert giving has been favorably known for so many years, has issued his circular for the season, stating that an engagement with Messrs. Broadwood has terminated, so that his undivided attention can be given to the arrangement of concerts, soirees, balls, &c. From Mr. Van Praag's experience and his readiness as a linguist, we doubt not that his services will be frequently secured, and that he will give entire satisfaction.—*Sunday Times.*

MR. HENRY DRAYTON'S NEW ENTERTAINMENT.—The Polygraphic Hall in King William Street, being deprived of its "Woodin," its fortunes are now supported by Mr. Drayton, with a really entertaining entertainment, entitled *Federals and Confederates*—" a narrative of every-day life in the Northern and Southern States." The narrative, alternately in prose and verse, is interspersed with songs, the music expressly composed for Mr. Drayton by Mr. Henry Russell. Everyone knows what a barytone voice Mr. Drayton possesses, and how full of energy and dramatic vigor is his vocal declamation; but few are aware that he is a genuine humorist, and can retail stories and anecdotes with infinite spirit. On another occasion we shall furnish a detailed account of his new enterprise; at present it must suffice to state its success is decided, and that it is as well-planned and interesting as it is incessantly diverting.

NATIONAL HARP CONCERT.—The eighth concert on Thursday night was hardly so successful as its predecessors. The weather was bad and the excitement of Tuesday night told its tale in dire reaction. The hall was by no means crowded, the deficiency being principally found in the area seats and galleries. The programme, too, was somewhat tame, and indeed, not a piece throughout the evening elicited any enthusiastic tribute. The first part was devoted mainly to Irish music, the choir even restricting themselves to arrangements of National Melodies, among which were "The young may Moon" (arranged by Benedict), "Believe me if all those endearing young Charms" (by Balfe) and "The harp that once through Tara's Halls" (by Nobody). These were well sung. Among the solos worthy mention, were "The meeting of the waters" (Miss Poole) "Dermot Asthore" (Miss Roden) and "The Minstrel Boy," (Mr. George Perren), the last encored. In the second part, Miss Eyles gave "Jockey to the Fair," Miss Poole introduced, "Pray, Goody," and Miss Roden, "Waters of Elle." In the instrumental department the performances were excellent. Mr. Charles Hallo giving some of Mendelssohn's *Lieder ohne Worte* and Mr. Lazarus a fantasia on Scotch airs. Both pianist and clarinetist were applauded. The "harps," as usual—the only piece in which they took no share being "The harp that once through Tara's Halls." Mr. Benedict conducted.

TURN.—Madame Emma Lagrua made her *début* a few days since at the Teatro Reggio with(as we are informed) extraordinary success. She was recalled after each piece, and had to appear five times on the fall of the curtain. Why has Mdlle. Lagrua never been heard in London? "Why?"—echoes the voice of Mr. Gye.

MOSS.

Wild flowers in the valley
Are growing fresh and fair,
In meadow and in woodland,
Their odours fill the air;
The heath and woodbine cluster
O'er the steep mountain side,
The wild rose decks the hedgerow
Near where the violets hide.
Oh lovely is the primrose,
With evening dewdrops wet,
And pleasant is the fragrance
Of tender mignionette;
But fairer in its soft sheen,
And richer in its gloss;
Scarce beaded, little noted,
Blooms the bright velvet moss!
Sweet moss!

Adorn the dreary cloister,
Around the ruined hall,
Low in the solemn churchyard,
High on the castle wall,
Deep in the darksome cavern,
Upon the causeway bleak,
Now, in the shady forest,
Then, on the sunny peak;
In careless freedom springing,
In beauty here and there,
Like heart-born true affection,
Which blossoms everywhere;
In gay parterre, no flower
Can match its tinted floss,
Meek, modest, and lowly!
The moss, the modest moss!
Sweet moss!

MRS. VALENTINE ROBERTS.

LIVERPOOL.—The Philharmonic Society gave their first subscription concert, on Tuesday, February 24th, when Handel's "*Judas Maccabæus*" was performed to a crowded audience. The principal singers were Madame Rudersdorff, Miss Palmer, Mr. Sims Reeves and Mr. David Lambert, who were assisted by a band and chorus, upwards of 250 strong. Mr. George Hirst was Organist, and Mr. Hermann, conductor Madame Rudersdorff sang "Liberty" and "From mighty kings," in her best manner. Mr. Sims Reeves was in glorious voice, and sang magnificently, receiving an undeniable encore in "Sound au alarm." Miss Palmer was heard with great effect in the beautiful air "Father of Heaven," and Mr. Lambert's, "Arm, arm, ye brave," and "The Lord worketh wonders," exhibited his powerful voice to great advantage. The choruses were all given with precision, and effect, supplying abundant proof of the great pains taken with them. The performance was altogether a decided success. The audience was very large.

EDINBURGH.—Mr. and Mrs. Howard's farewell concert, last night, was one which gave us more pain than pleasure to attend. Edinburgh cannot lose the chief vocalist and violinist without sorrow at the loss, and uneasiness for the future. For some years Mr. and Mrs. Howard have held a prominent position in our city, and their appearances in the concert-room have always given satisfaction. In losing Mrs. Howard we lose a singer of taste and refinement, with an admirable method of delivery, and considerable power of expression. Her success has not been confined to one department, but in several she has exhibited marked proficiency. In the highest of all styles—sacred music—we have always considered her singing chaste and expressive. In Scotch music she has exercised combining a good voice with a cultivated voice; while in Italian and English music her performances are always intelligent and in good taste. Many singers, possessed of richer voices, have enjoyed greater success, and yet, as *artists* not deserved it. As a highly successful teacher Mrs. Howard will be missed in Edinburgh, where the art of singing is frequently imparted—or rather pretended to be so—by persons whose highest qualification is a mediocre acquaintance with some stringed or other instrument! Since the death of Mr. A. Mackenzie, Mr. Howard has been the principal violin player in Edinburgh, and both in that capacity and as an organiser of concerts, &c., has done much for the public. Mr. Howard has so seldom of latter years appeared as a soloist that he has not taken the position his powers would have enabled him to take had he devoted himself to practice. A full tone and abundance of vigour are the characteristics of his playing. Mr. Howard's place in Edinburgh will not be easily filled. It is much to be regretted that his spirited attempts to carry on Popular Concerts and other entertainments should not have been supported, and we can only hope that wherever he may put his talents to account he may meet with a better requital. We cannot conclude without again expressing regret at the loss to musical Edinburgh, occasioned by the removal of Mr. and Mrs. Howard.

MAD. MIOLAN CARVALHO, MAD. PENCO, and SIG. DELLE SEDIE. The *Ménéstrel* informs its readers that the Royal Italian opera will not possess any of the above named artists during the approaching season; and in another place states that negotiations are pending with Mad. Carvalho, for a month's engagement, to perform the part of Catarina in Meyerbeer's *Etoile du Nord.*

SHARP PRACTICE.—(*From a Correspondent*)—Last Thursday at seven o'clock Mr. R. Bignell (the undertaker of Jullien's Promenade Concerts) obtained the first printed parts of Arthur S. Sullivan's Grand Procession March. At half past seven M. Louis Jullien's Band rehearsed it three times through. At half past nine it was performed before a large assembly; and it only speaks for the merit of the new work to say that though it had not been announced and the public were ignorant what piece had been performed, it received a rapturous encore,

MONDAY POPULAR CONCERTS.

ST. JAMES'S HALL.

ONE HUNDRED AND TWENTY-SECOND CONCERT.

MONDAY EVENING, MARCH 16, 1863.

The Programme selected from the Works of various Composers.

PART I.

QUARTET, in E minor, Op. 44, for two Violins, Viola, and Violoncelle (First time this season) . . . *Mendelssohn.*
MM. SAINTON, L. RIES, H. WEBB, and PIATTI.

SONG, "The Violet." Miss ROBERTINE HENDERSON. . . . *Mozart.*

RECIT. and AIR, { "Deeper and deeper still." "Waft her angels." . . . . *Handel.*
Mr. SIMS REEVES.

SONATA, in D, Op. 105, for Pianoforte solo . . . . . *Hummel.*
(First time at the Monday Popular Concerts.)
Madame ARABELLA GODDARD.

PART II.

SONATA, in B flat, for Pianoforte and Violin . . . . *Mozart.*
(Dedicated to Mdlle. Strinasacchi.)
Madame ARABELLA GODDARD and M. SAINTON.

SONGS, { "Stars of the summer night." "When the moon is brightly shining." . . . . *Molique.*
Mr. SIMS REEVES.

SONG, "Swedish Winter's Song." Miss ROBERTINE HENDERSON. . *Glinka.*

QUARTET in G minor, for two Violins, Viola, and Violoncello . *Haydn.*
(Repeated by desire.)
MM. SAINTON, L. RIES, H. WEBB, and PIATTI.

Conductor - MR. BENEDICT.

To commence at Eight o'Clock precisely.

NOTICE.—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave *either before the commencement of the last instrumental piece, or between any two of the movements*, so that those who wish to hear the whole may do so without interruption. Between the last vocal piece and the Quartet for two Violins, Viola, and Violoncello, an Interval of FIVE MINUTES will be allowed.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s; Tickets to be had of Mr. AUSTIN, at the Hall, 28, Piccadilly; and of Messrs. CHAPPELL and Co., 50 New Bond Street, &c.

NOTICES.

TO ADVERTISERS.—*The Office of* THE MUSICAL WORLD *is at* MESSRS. DUNCAN DAVISON & CO'S., 244, *Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'Clock* P.M., *on Fridays—but no later. Payment on delivery.*

TO PUBLISHERS AND COMPOSERS—*All Music for Review in* THE MUSICAL WORLD *must henceforth be forwarded to the Editor, care of* MESSRS. DUNCAN DAVISON & CO., 244, *Regent Street. A List of every Piece sent for Review will appear in* THE MUSICAL WORLD.

TO CONCERT GIVERS.—*No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in* THE MUSICAL WORLD.

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TO CORRESPONDENTS.

A review of Mr. Macfarren's bridal masque (Freya's Gift), the conclusion of the review of *The Armourer of Nantes*, with articles on the Glasgow Choral Union, Mr. Charles Hallé's Manchester Concerts, the Theatres, &c., &c., are unavoidably postponed till our next.

S——y B——s.—He wore an unqualified hat and slaughtered him with a button.

H——e M——w.—"Mr. Drayton's fine voice and his style are of a very popular character."—*Morning Advertiser, March* 13.

A—g—s M—n—w.—"Andè là, puh! Donne, donne, sempre banfe, sempre chià. Dise be e' proverbio: "donna danno, donna malanno—malanno, danno, malanno." (*Entra in ca.*)

The Musical World.

LONDON: SATURDAY, MARCH 14, 1863.

THE first post-jubilee season of the Philharmonic Concerts commenced auspiciously on Monday last with a performance in most respects worthy the reputation of the society. We have seen the Hanover Square Rooms fuller on such welcome anniversary occasions; but taking into consideration the great excitement out of doors, caused by the universal interest felt in the nuptials of the Prince and Princess of Wales and Denmark, the attendance was even larger than might have been anticipated. That the programme was rich in interest the following will show:—

PART I.

Sinfonia in G minor		*Mozart.*
Aria, Miss LASCELLES, "Sanctum et terribile"	...	*Pergolesi.*
Concerto in E flat, Pianoforte, Mr. J. F. BARNETT	...	*Beethoven*
Scena, Mdlle. PAREPA (Faust)	...	*Spohr.*
Overture in A minor (*Nachklänge von Ossian*)	...	*Gade.*

PART II.

Sinfonia in A, No. 7		*Beethoven.*
Duet, Mdlle. PAREPA and Miss LASCELLES, "*Ah, Mathilde*" (*Mathilde di Shabran*) ...	...	*Rossini.*
Aria, Mdlle. PAREPA, (*Le Serment*) ...	...	*Auber.*
Overture (Jubilee)	...	*Weber.*

Conductor—Professor STERNDALE BENNETT, MUS. D.

Not a year should pass at the Concert-Room without Mozart's G minor symphony, any more than a year should pass at the Opera without Mozart's *Don Giovanni*. The one has just as much of the sweet and ineffably graceful spirit of the master, his wonderful fluency and ever fresh melodic invention, as the other. The No. 7 of Beethoven is one of the *colossi* that sprang from the brain of the Colossus. That, too, should be heard every year. So let us hear no more of untried works at these long tried concerts, which were ordained to perpetuate things *established great*, not to explore new sources; that should be assigned as a labor of love to other and younger institutions. Depend upon it, when a symphony is found to be of the right calibre the Philharmonic will speedily adopt it. The overture of M. Gade, clever certainly but dry, was, we presume, selected as appropriate to the all absorbing topic of the day, being from the pen of a Danish composer. The *Nachklänge* (literally *sonorous vibration*, figuratively *reminiscences*) of *Ossian*, was, nevertheless, a somewhat dreary and monotonous festive-piece. The brilliant *Jubilee* of Weber, with "God save the Queen" as its "tag," made matters right.

All these pieces were capitally played by the orchestra, nothing being found wanting but a "*piano*" (we do not ask for a *pianissimo*) here and there, for the sake of variety. A violoncello (to name no name), in one instance might have been mildly rebuked;—but, &c. Professor Sterndale Bennett is a magnificent conductor—steady as a rock, intelligent as a great musician (what else is he, indeed?), and possessing the exact classical reading of every piece of music the performance of which he has to direct; and with these qualifications—two rehearsals being allowed him in place of one—he might do anything he pleased with such a band as now obeys his stick. Moreover, he is beloved no less than

respected, and the members of his orchestra would far more cheerfully obey his gentle and gentlemanly rule than the sternest dictates of a more despotic chief.

Considering the weight of the instrumental pieces, the vocal music was well chosen, and gave brightness and relief to the programme. Both the great (really great—worthy of Mozart, indeed) air from *Faust* ("Si lo sento"), and the delicious bravura from Auber's *Serment*—a bravura so thoroughly Anberish that none but Auber could have conceived it—were remarkably well sung by Mdlle. Parepa. The *contralto* tones of Miss Lascelles, too, were deeply effective in the sacred air of Pergolesi; but the duet from *Mathilde di Shabran*—good, nay, admirable in its way—was *tant soit peu de trop*; moreover, it does not fit our valiant English singers.

Mr. Joseph Francis Barnett showed a spirit unabashed, a high ambition in selecting the "Emperor Concerto"—the profoundest in sentiment, the most gorgeous in color, the most elaborate in detail, and the most difficult to execute in the proper style, of any of the five concertos of Beethoven. He attacked it, however, with energy, and exhibited a self-confidence throughout (to say nothing of his playing it *à la* Hallé—in plainer phrase, from memory), that justified his boldness and enlisted the applause of his hearers.

The welcome that greeted Professor Bennett when he stepped on to the platform was an appropriate tribute to his merits and to the great services he has rendered the Society.

THE success achieved by the two plays recently produced at St. James's and Princess's theatres, founded on Miss Braddon's novels, *Lady Audley's Secret* and *Aurora Floyd*, will, doubtless, open a new field to the dramatist and give a new direction to popular taste. The rage for Parisian sentiment and Parisian plots will decline, and an inclination to home feelings and home subjects take its place. The English novel may not be as good as the French melodrama for stage purposes; no matter, the change will be acceptable and our national vanity gratified. But, it may be asked, why should Miss Braddon's works have been so suddenly found malleable to the playwright's hammer? Is *Aurora Floyd* a better story than *Adam Bede?* Is the constructive power displayed in *Lady Audley's Secret* superior to that in *The Woman in White?* Has Miss Braddon, in short, more ability than George Elliot, Mr. Wilkie Collins, or other novelists whose names we need not mention? The popularity of Miss Braddon's two works is certainly unusual, if by no means unprecedented, but her name stands a great way below that of "George Elliot" and "Currer Bell," to cite no other "*sisters of the pen.*" Just now, however, from some mysterious cause, Miss Braddon is in greater vogue than any living female writer, and managers have, perhaps not unwisely, availed themselves of her reputation to turn her novels into plays.

Miss Braddon has a very simple way of expressing herself. There is generally a problem in her stories, to render which not too easy of solution it is necessary in a certain measure to hoodwink the reader; but everything else is made plain and straightforward, each incident, almost each word, tending to elucidate rather than mystify. This is essentially *dramatic*, and properly brought out in a play could hardly fail of being effective. Something more, however, is requisite to sustain the interest of a drama. The characters should be strongly drawn; the incidents, if possible, be new, involving nothing mean or repulsive; and the language, while natural, should be elevated in tone. We do not think Miss Braddon fulfils these requirements. In *Lady Audley's Secret*—to take her at her best—the characters—except, perhaps, the heroine, whose features are highly colored—are by no means vigorously delineated. The principal incident is not merely vulgar, but so repulsive that the dramatist rejects it as unmanageable. The murder at the ruined well might form the nucleus of a Victoria melo-drame, but is out of place in a piece addressed to refined audiences. So also the killing of James Conyers by a button in *Aurora Floyd*, a meaner incident even than the attempted murder in *Lady Audley's Secret*. It may be admitted, nevertheless, that these incidents only appear "shocking, positively shocking" on the stage. The graceful writing and earnest feeling of the novelist throw an "aureole" (to use the pet term of Miss Braddon) around them, which greatly relieves if not entirely neutralises their commonplace repulsiveness. Let it be borne in mind that we are not criticising the novels, but denying their dramatic adaptability. Miss Braddon's dialogue is extremely natural, but neither terse nor pointed enough for a drama. It is diffuse and tautological, pleonasmatic and not always happily expressive. Mr. George Roberts, however, in *Lady Audley's Secret* and Mr. C. S. Cheltman in *Aurora Floyd* have adhered as closely to the original as if Miss Braddon herself had inspected every line of their work before allowing it to go forth to the theatrical world.

We are unable to account for the success achieved by those really miserable plays. That it can be anything more than a brief, however violent, convulsion of the public taste and judgment we cannot at present be persuaded.

MDLLE. CARLOTTA PATTI.—We are authorised to announce the arrival in England, at the end of this month, of Mdlle. Carlotta Patti; who, from all we hear, is likely to produce a sensation as a concert singer little inferior to that produced by her sister Adelina on the Lyric stage. Mdlle. Carlotta was to leave New York on the 11th, and may therefore be expected towards the end of the month. Mdlle. Carlotta Patti's voice is one of the highest sopranos ever heard, reaching to G sharp in alt., and her "effects" are said to be chiefly produced in the octave from G to G. Her execution is, we are informed, extraordinary, and her style essentially *Italian*. She made her *début* in America a few months after Adelina appeared at Covent Garden, and was immediately hailed by the New York Press as a "Bravura" singer of the highest accomplishments. We understand that negotiations are pending for her appearance, early in the season, at one of the Italian operas.

MADAME LAND GOLDSCHMIDT.—We hear that Madame Goldschmidt intends giving a series of concerts in London during the season, a principal feature in which will be a revival of Handel's *Allegro ed il Penseroso.*

MADAME GRISI has been singing in Paris (Salle Herz) at a concert given by Signor Alary (re-arranger of Mozart's *Don Giovanni*), with Mad. Trebelli, Signor Graziani, Zucchini, Tagliafico and Bettini, Mad. Grisi carried all before her!

MISS MARY W. M'CARTY, a very talented young pianist, well known and esteemed in Dublin and other musical cities of Ireland, has arrived in London, with the intention of establishing herself as a professional teacher and performer at public concerts. Miss M'Carty has studied earnestly and to excellent purpose under the successive guidance of Professor Sterndale Bennett and Madame Arabella Goddard.

THE LONDON GLEE AND MADRIGAL UNION, whose entertainments of the old English glees, madrigals, and ballads have been so popular for several seasons, announce a resumption of their concerts for a few days at the Dudley Gallery, Egyptian Hall. They are to be given in the afternoon every day except Saturday.

MUSICAL SOCIETY OF LONDON.—The members of the Council for the present year are Mr. Benedict, The Rev. Sir Wm. H. Cope, Messrs. J. W. Davison, F. Duggan, S. H. Godefroi, Edward James, (Q.C.), J. Lidel, Henry Leslie, G. A. Macfarren, Frank Mori, G. A. Osborne, D. Pawle, E. F. Rimbault (LL.D., F.S.A.), Charles Salaman, (Hon. Sec.) Augustine Sargood, (Hon. Treasurer.) John Simon, Lindsay Sloper, and Henry Smart, (Conductor of Choral practices.)

PARIS.

(From our own correspondent.)

Paris, March 10.

Of the seven-and-twenty "postulants" who aspired to the succession of Sig. Calzado, in the management of the Italian Opera, only two, I understand, are left—viz., Mr. Benjamin Lumley, ex-lessee of Her Majesty's Theatre, London, and M. Bagier, director of the Italian Opera, Madrid. The claims of both these gentlemen are strong but distinct. Mr. Lumley has the advantage of great experience and eminent qualifications for the post. M. Bagier is not without experience, and is backed by a lordly income. It is in fact a contest of money *versus* ability, and the result depends a good deal on chance. For the sake of all patrons of the Italian Opera I trust the direction will fall to Mr. Lumley. Indeed, in no former season that I can remember has so little been done to retrieve the falling fortunes of the theatre. The discovery of Adelina Patti was a piece of luck on which M. Calzado has good reason to congratulate himself; but the almost unparalleled success of the new *prima donna* in London left him no alternative. To engage her he was compelled—*malgré lui même*, as is generally known. Without Mdlle. Patti the season must have proved disastrous. Respecting the late director of the Italian Opera, I learn from the *Gazette des Tribunaux*, that, after an investigation before "M. le Juge d'Instruction"—to give you the French term, not happily convertible into English—at which all number of witnesses were examined, M. Garcia and M. Calzado were remanded before the tribunal of correctional police on a charge of swindling—"*sous la prévention d'escroquerie*." Tamberlik has arrived, and appeared on Saturday evening at the Italiens in *Poliuto*. *Otello* is in rehearsal for this week, I hear, with a new Desdemona in the person of Mdlle. Lapommeraye. Signor Tamberlik no doubt will help to rake up the dying embers of the season.

The success of the *Muette de Portici* at the Grand Opera continues. Mdlle. Duprez-Vandenheuel being indisposed, the part of Elvira has been undertaken by Mdlle. Hamckers, who proves no indifferent substitute; and M. Cazaux, affected also by illness, has for awhile resigned the part of Pietro to M. Bonneson. A new tenor, M. Warot, is announced for Arnold in *Guillaume Tell*.

Two new works are in rehearsal at the Opera Comique, and one is under promise. The "two" are an opera in two acts by MM. de Saint-Georges and Flotow, and another in three by MM. Victorien Sardou and de Vaucorbeil. I have not learned the name of the former; the latter is the *Battaile d'Amour*, not altogether unknown to your readers. That in prospective is by Auber, the poem supplied by MM. Scribe and Saint-Georges. The title of this work has not transpired. Talking of Auber, I may mention that one of the new streets leading from the Grand Opera is to be called after him—a compliment he is as fully entitled to as Grétry, Favart, Boieldien, Rossini, Dalayrac, or Méhul, all of whom have been thus honoured.

Verdi is coming to Paris, fresh from his tour through the Spanish provinces. Indeed, he is expected this day, and doubtless while I write M. Léon Escudier is waiting for him at the railway station. Ostensibly he comes to superintend the re-production of his *Vêpres Siciliennes*, in which Mdlle. Sax will sustain the part of Hélène with, if I may be allowed to judge from what I remember, hardly the *éclatant* success of Sophie Cruvelli—the most brilliant of all Hélènes. Perhaps he may have an eye to the introduction of his newest opera, *La Forza del destino* But he would hardly entrust it to the Académie Impériale, and the Italiens could not afford to bestow attention on a new work, seeing that the season terminates in a few weeks. *La Forza*, I have no doubt, is destined to make its appearance in London sooner than in Paris. Indeed, it would not surprise me greatly should both your Italian houses contend for its earliest production.

The obsequies of Madame Cinti-Damoreau were celebrated on Saturday. A crowd of distinguished artists assembled to honour the illustrious dead, among whom I may mention MM. Camillo Doncet, Emile Perrin, Ambroise Thomas, de Saint-Georges, de Lenven, Desprez, &c., &c. The body was carried to the Church of Notre-Dame de Lorette. In the course of the funeral service MM. Levasseur, Belval, Bonnehée, Obin, Warot, and Gounin sang the "Tuba mirum," from Mozart's *Requiem*; a "Libera nos," motet for six voices, by M. Charles Plantade; a "Piu Jesu," and a "De Profundis," by the late Panseron. At the end of the service the body was conveyed to the cemetery of Montmartre, and laid there in its last home.

The *Art Musical*, I perceive, announces the engagement of the tenor Caffieri (now singing at the Wiesbaden theatre), by the director of the Royal Italian Opera, London, and states that he will make his first appearance as Arnold in (*Guillaume Tell*) in April. Of the tenor Caffieri I know nothing, and can therefore say nothing.

The new opera in two acts—words by M. Dumanoir, music by M. Victor Massé—entitled *La Mule de Pedro*, produced at the Théâtre Impérial de l'Opéra, has not been as successful as was anticipated. M. Victor Massé, no doubt, felt himself tramelled in writing for the Grand Opéra, and lost that ease and freedom exhibited in his *Galatée*, *Les Noces de Jeannette* and *La Reine Topaze*. The locality makes all the difference; and very often composers, when they try their best, are least effective. Some of the pieces in *La Mule de Pedro* are praised, but disappointment seems the prevailing sensation. The book is well constructed, written admirably, and sufficiently amusing. The principal parts are sustained by M. Warot, M. Faure, and Madame Guerniard. M. Warot appears more at home at the Grand Opéra than at the Opéra Comique. Mad. Guerniard does not like her part. M. Faure is excellent. Doubtless "*The Mule*" will keep on her legs some time, the greatest pains having been taken in getting her up. J. T. O.

(*By Electric, Submarine, and International Telegraph.*)

The deed is done! She is married!—I mean Trebelli; wedded to him—I mean Bettini. The event took place on the day appointed, in the church appointed, at the hour appointed.

A report is rife here that Grisi has consented to give six more farewell representations at Gye's. J. T. O

ADELINA PATTI AT VIENNA.

(From a Correspondent.)

Madlle. Patti has at last yoked the Viennese to her triumphal car. Since yesterday evening, when the charming little Signora appeared as Amina in *La Sonnambula*, at the opening of the two months' Italian operatic season of the Carltheater, this appears pretty well a settled fact. The enthusiasm maintained itself the entire evening at the elevation it once reached during the most flourishing period of Italian opera at the Imperial opera house. And it was really not the work of a crowd of "*Italianissimi*," but the general and vociferous out-burst of the enjoyment derived from a rare phenomenon. A rare phenomenon, in truth, is this young girl—with her delicately chiselled, black little head, her dainty figure, and her intelligent features—whose singing pours forth so much harmony, combined with all the charms of a wonderfully sweet organ, and all the fascination of an original, deep-feeling, and poetically creative mind. We have certainly heard more vigorous, more robust, and fuller voices, but it is difficult to conceive ought more pleasing, entrancing and graceful than the character of Madlle. Patti's soprano. The mere sound of it captivates the hearer in an extraordinary fashion, but it is not until the entire freedom and spontaneity of her method of singing, her confident demeanour, and her naively maidenlike manner, are added to it, that we can understand the wild outbursts of applause, such as resounded, yesterday evening, in the Carltheater. The audience heard some brilliant specimens of the *bravura* singing peculiar to the fair young vocalist, the so often misemployed phrase of: "the bell like clearness of the shake" struck me as no longer being misemployed for the first time these many years. As, too, in all that is great, touches of art and nature are united, the acting of Madlle Patti is a charming mixture of the two. The somnambulist scenes are represented by her most touchingly and yet simply, and, perhaps, as far as the charm of pure maidenly feeling, arrayed in so much poetry and feminine grace, is concerned, the poor Amina, who has been degraded to be a mere type of comedy, was never so represented before. "Divina Patti!"—as I heard some Italians exclaim, on leaving the theatre—"has brought the *Sonnambula* into credit again."—In Signor Giuglini, who sang Elvino, the public admired all the sweetness and the taste of the true Italian school. Thanks to his co-operation, the duets with Amina were treats of the highest order.

Inn.—(*From a Viennese Paper*).—To judge from the *début* of Mdlle. Patti, she is a *prima donna* of such a kind that scarcely another like her is to be found among all the fair singers in Europe. If the youth of the lady, who, really, upon the stage, looks like a girl of sixteen escaped from a boarding-school, is borne in mind, and a calculation then made as to what, with her quickness, she is still capable of accomplishing, Opera is justified in building the greatest hopes upon the name of Patti. It is yet to be seen what she will do in tragic operas; her assay in the idyllic surpassed all expectations. The oldest theatre-goers declare they have heard nothing like it since the days of Malibran. Mdlle. Patti's voice is a soprano of the highest compass (going up to the three-lined F), of enchanting youthfulness, freshness, sweetness, and amenity. Her style refreshes one; everything goes on naturally, playfully, and as if from its own accord; there is nothing far-fetched, nothing forced; here is no turning up of eyes, no twisting the neck; in a word: we hear, but we do not see her sing, as we do so painfully too many others. To these eminent advantages of a voice which conquers all hearts, and to her mastery of execution, was united such delicately-marked and natural acting as could hardly be expected from her short acquaintance

of three years with the stage. The applause was, consequently most sincere, rising to a perfect hurricane, and finding vent in some dozen recalls. Sig. Guiglini admirably supported this wonderful little maiden.

Amateur.—No doubt Rossini was aware what he was writing, when he called Adelina Patti "*La piccolissima Dea.*"

To the Editor of the Musical World.

Sir,—I have tried my hand at some more poetry, of which I beg the immediate insertion. I entitle it (see further down), and am Sir, yours, &c.

Dilettante Curtainlifter.

COVENT GARDEN NURSERY RHYMES.

(*By a Devil on two sticks.*)

VII.

There was a stage-manager, Murray,
Whom nothing ever seemed to flurry,
For whatever befell,
He said, "very well,"
This placid stage-manager, Murray.

VIII.

There was an old buffo, called Honey,
Who tried very hard to be funny;
He tried very hard,
But being ill-starred,
He didn't succeed, this old Honey.

IX.

(*Amendment on No.* 8.)

There was an old buffo, called Honey,
Who always strove hard to be funny,
And succeeded so well
(I've heard Harrison tell),
That he got his dismissal, old Honey.

X.

There was an old author, 'Gus Harris,
Who obtained all his notions from Paris,
French plays he'd translate,
French ways imitate,
This Frenchified buffer, 'Gus Harris.

XI.

There was an old basso, called Weiss,
Who often was asked to sing twice,
Till another there came,
When it wasn't the same;
And Weiss seldom was asked to sing twice.

[Not true—the last line—*Armourer of Nantes* to wit.—Ed.]

XII.

There was an old barytone, Santley,
Who to Weiss behaved thus ungallantly,
For when he appeared,
The critics all cheered,
And said, "bravo, old barytone, Santley!"

(*To be continued, with permission.*—D. C.)

HAYMARKET LYRICS.

I.

There was a lessee, called old Mapleson,
Who 'tis certain would go back to Naples soon,
If he had'nt his eye
On Frederick Gye,
To double him up, this old Mapleson.

II.

There was a conductor, Arditi,
Who, when he appeared, cried "*Cavete!*—
"Costa, Mellon, look out,
"Both your pipes I'll put out,
"I'm the only conductor, Arditi."

D. C.

Herr Richard Wagner is on his way to St. Petersburgh, where he has been invited to superintend the production of his *Tannhäuser*, and of another opera (hardly, we should think—although it has been named —*Rienzi.*)

MONDAY POPULAR CONCERTS.

The programme of the one hundred and twenty-first concert, which was devoted exclusively to Beethoven, had only a single new feature, but this was of remarkable interest, being no other than the trio in B flat, op. 11, for piano, clarinet and violoncello. It consists of three movements, an *allegro*, an *adagio* and an *allegretto* with variations; the first and last in B flat, the second in E flat. The variations, nine in number—the fourth and seventh of which, in the minor key, are perhaps the most beautiful—are based upon the once popular air, "Pria ch'io l'impegno." The work was composed in 1799, and dedicated to the Princess of Thun. It was well received, and will no doubt be soon repeated. The executants were Mr. Charles Hallé, Mr. Lazarus and M. Paque, the last officiating (ably, as usual) for Signor Piatti, whom a professional engagement had called to Amsterdam and whom a professional engagement has re-called to London. The other instrumental pieces were the septet, the pianoforte sonata in C sharp minor ("Moonlight"—described, by the way, as op. 47 on the first page of the programme, op. 87 at the top of the sixth, and op. 27 half-a-dozen lines further down on the same page), and the sonata dedicated to Kreutzer for piano and violin, splendidly executed by MM. Sainton and Hallé, which last also sat at the keys in the "Moonlight." The septet, led by M. Sainton, his associates being Messrs. H. Webb, Lazarus, C. Harper, Hausson, C. Severn and Paque, and the "Kreutzer Sonata" created the old enthusiasm.

The singers were Mdlle. Corbari—who gave the grand scena of Leonora (*Fidelio*) in Italian, and Mignon's song in English ("Know'st thou the Land")—the first with musical intelligence, the last with genuine expression; and Mr. Willy Cooper, who sang, "Oh, beauteous daughter of the starry race," and "I dream of thee" ("Ich denke dein"), both in his best manner. The accompanist at the pianoforte was Mr. Lindsay Sloper, officiating (ably, as usual) for Mr. Benedict, whom a professional engagement had called to Stuttgard and whom a professional engagement has recalled to London.

SACRED HARMONIC SOCIETY.

The performance of *Israel in Egypt*, at the last concert of this Society, was, as far as the chorus was concerned, the best we remember. "He sent a thick darkness," "With the blast of Thy nostrils," and the "People shall hear," were in time, and in time almost from first to last! The others were superb—we might add, beyond criticism. Thus may be seen the wholesome influence indirectly exercised by the Handel Festivals at the Crystal Palace, and the practice of the "contingents" under Mr. Costa at Exeter Hall. It cannot be denied. The audience (a vast one) were pleased beyond measure, applauded chorus after chorus, and encored "He gave them hailstones" with irresistible unanimity.

The solo singers were Mdlle. Parepa, Mad. Sainton Dolby, and Miss Moss; Messrs. Montem Smith, L. Thomas, and Weiss. The lengthy duet for basses in Part II. ("The Lord is a man of war"—Messrs. Weiss and Thomas), and the last *contralto* air (Mad. Sainton Dolby), were repeated by general desire. The first is invariably, the last hardly ever encored.

The next oratorio is to be Mendelssohn's *St. Paul.* Here, too, we shall doubtless have to note the influence of the Handel Festivals.

Bayswater Glee and Madrigal Union.—The series of six subscription concerts was brought to a termination on Wednesday, and Mr. Carter may congratulate himself on a successful season. His concerts cannot fail to exercise a healthy influence on the neighbourhood. If the talent employed is not always of the first order, the artists are at least invariably proficients and work well together. The programmes are judiciously varied, and Mr. Carter's own performances on the pianoforte give evident satisfaction. Among the pieces on Wednesday were Bennet's madrigal "Flow, oh my tears," L. Marenzio's "Lady, see on every side," Hilton's "Fair Oriano, beauty's queen," Stevens' glee, "From Oberon," Wilbye's "Sweet honey sucking bees," and "Flora gave me fairest flowers," Walmisley's "Sweet flowers," and Edwardes' "In going to my lonely bed," (madrigal) a coronal of gems from the old English masters. Some of the pieces—nearly all indeed—were capitally given, and afforded good notion of what the Bayswater Glee and Madrigal Union can accomplish.

MR. RANSFORD'S CONCERT.—The annual concert of Mr. Ransford was as attractive as usual. With such singers as Mdlle. Parepa, Miss Ranaford, Madame Sainton-Dolby, Madame Weiss, Miss Palmer, Miss Marian Moss, Messrs. Sims Reeves, Wilbye Cooper, Tennant, Ransford, Winn, &c., with the St. George's Choir, from the Crystal Palace Saturday Concerts; with Madame Arabella Goddard, M. Sainton, R. Blagrove, &c., as instrumentalists; and with a selection at once choice and well varied, this could hardly fail to be the case. Moreover, Mr. Ransford invariably provides for his friends novelties from his own or some other pen. On the present occasion, he introduced, for the first time, a ballad written expressly for him by Mr. Henry Russell, called "Sunny days will come again," which the audience liked so well that they insisted upon its repetition; a song by Mr. Macfarren, "The mountaineer's wife"—a "gem" of graceful melody, given by Madame Sainton-Dolby, and loudly encored; and two new duets, the first called "The Invitation," composed by Mr. S. Glover, and sung by Madlle. Parepa and Madame Sainton-Dolby; the second by Mr. C. W. Glover, entitled "Wand'ring in the May-time," given by Misses Ransford and Marian Moss. There was, too, a new National Hymn, written and composed by Mr. George Linley, named "The Prince of our brave land," which was sung by Miss Ransford, Miss Marian Moss, Mr. John Morgan, and Mr. Winn. Among the special "hits" of the evening was the singing of "Tom Bowling" by Mr. Sims Reeves, which was unanimously redemanded. Miss Ransford's singing, too, was greatly admired, exhibiting that homely and sweet expression which adds to the natural charms of her voice, and invariably charms. The St. George's Choir sang Pearsall's madrigal, "Who shall win my lady fair?" four part-song, "Let's sing the gallant heroes bold" (W. G. F. Beale); and the National Anthem. The instrumental music created no less enthusiasm than the vocal. Madame Arabella Goddard played a new *fantasia*, by Mr. Benedict, on Welsh airs, and Thalberg's "Last Rose of Summer." The Welsh *fantasia* is a worthy sister to those graces of the pianoforte "Albion," "Erin" and "Caledonia," from the same brilliant pen, and is certain to achieve an equal renown. A more effective piece we have not heard for a long while, nor one more adapted to exhibit the playing of the pianoforte. Mad. Arabella Goddard, who did her utmost to make the new work effective, and succeeded *a merveille*. In the "The Last Rose of Summer" an "encore" was, of course, a *sine qua non*. M. Sainton was also encored in his own *fantasia* for the violin—superbly played—and Messrs. R. Blagrove and Sidney Smith performed a duet, for concertina and pianoforte, on airs from *Zampa*. St. James's Hall, (when the concert took place on Tuesday evening week) was crowded inevery part.

ST. JAMES'S HALL.—Loyalty cannot run mad. A little exuberance may well be permitted on occasions like that which just now has thrown London into a ferment. What could be more natural than that a "Commemoration Concert" in honour of the marriage of the Prince of Wales and the Princess Alexandra should be given by the "Band of Harps?" Nothing, indeed, surprised us but that the programme of Tuesday evening had not been devoted exclusively to Welsh music, the occasion being the marriage of the Prince of Wales. The concert, however, was "national," not "Welsh," the Harps being assisted by a chorus of "four hundred" and the following soloists:—Mdlle. Parepa, Miss Emma Heywood, Signor Nappi, Mr. Frederick Penna and Mr. Henry Haigh. A new song called the "Snow-white Plume," composed by Mr. J. L. Hatton in honour of the Royal wedding, was sung by Mr. Henry Haigh. But the favour of the audience was not restricted to *pièces de circonstance*. "Hearts of Oak," arranged for the choir by Mr. G. A. Macfarren, was encored, as were also the "March of the Men of Harlech," arranged for the choir and harps by Mr. J. Cheshire, and Whittaker's "Oh, say not woman's heart is bought" (originally composed for Braham the elder) by Mdlle. Parepa. There were also a Danish national song, "We'll sing the glories of our land," arranged and harmonised for the choir and harps by Wellington Guernsey; a new part-song, by Mr. F. Kingsley, called "English Rose and English Lily;" and "Partant pour la Syrie." The Hall was not full. We wonder indeed how even so many people made up their minds to go, and how they got there, considering the attractions out-of-doors, and the multitudes that blocked up the streets.

NATIONAL CHORAL SOCIETY.—On Wednesday evening Mendelssohn's *Elijah* was performed by the above society at Exeter Hall, under the direction of Mr. G. W. Martin. For a first attempt the execution may be praised unreservedly. On several occasions, indeed, the chorus deserved almost unqualified praise. The solo singers were Mdlle. Florence Lancia, Miss Annie Cox, Miss Julia Elton, Miss Palmer, Messrs. Sims Reeves, G. T. Carter, W. Winn and Theodore Distin. The audience was somewhat cold, and only one piece was encored—the trio "Lift thine eyes," sung by Mdlle. Lancia, Miss Annie Cox and Miss Palmer. Mr. Sims Reeves was, as usual, faultless in "If with all your hearts" and "Then shall the righteous," which he never perhaps sang more chastely.

LEEDS, March 4.—(*From a Correspondent*).—During this last month a very interesting series of "Historical Concerts" has been given on the Town Hall organ by the borough organist, Dr. Spark. The design of these organ performances was to illustrate the different styles of the various great schools of music; and as a specimen of the programmes, I subjoin the first, illustrating the Italian school:—

Introduction and Fugue, D minor, *Frescobaldi* (*b.* 1587, *d.* 1654); Air, "Ah rendimi quel core," *Rossi* (*b.* 1590, *d.* 1645); Concerto, D major (No. 7), *Corelli* (*b.* 1653, *d.* 1713); Aria, "Fortunati martiri"—Cantata, *Alessandro Scarlatti* (*b.* 1689, *d.* 1725); Fugue, A major, *Porpora* (*b.* 1689, *d.* 1767); Air (Bass), "O God have mercy," *Pergolesi* (*b.* 1707, *d.* 1739); Choral Fugue, "Amen" (Fourth Mass), *Cherubini* (*b.* 1760, *d.* 1842); Cavatina & Coro, "Casta Diva" (*Norma*), *Bellini* (*b.* 1801, *d.* 1835); Overture, *Matilda di Shabran*, Rossini, (*b.* 1792, *living in Paris*).

Similar performances have since been given, of music selected from the works of French, English, and German composers, ancient and modern. These concerts have attracted much attention, and cannot fail to do good, by bringing thus pointedly before our amateurs the salient points of difference between the several schools of music, marking their various important epochs, and showing how one improvement follows another in music, as well as in other arts. Dr. Spark has evidently bestowed much thought upon his programmes; and amidst all the difficulties which must have beset him in preparing so much fresh music for performance, has found it, judging from the style in which he played them, a labour of love. The second of Mr. Iles' chamber concerts has also come off, the great feature of which was an excellent performance of Beethoven's septet. It did one good to hear it played as it was by all the artists with such delicacy, certainty, and finish. There was a much better audience this time than before, and I hope to be able to tell you of increasing numbers and interest felt in these entertainments.

DRESDEN.—Herr von Lüttichau died here, on the 16th ult, in his 77th year. He was formerly Director-general of the Royal Chapel and of the Theatre Royal, as well as a Privy Counsillor, and a Royal Chamberlain. On the 18th September, 1809, he received his first appointment, which was that of "Huntong Page," Jagd Page. In the year 1816, he was advanced to the position of "Head Forester," or Ranger, of the forests situate in the Dresden district. In the following year, the rank of Royal Chamberlain was conferred upon him, and, on the 11th September, 1824, he was named Director General of the Royal Musical Chapel and of the Theatre Royal. The duties of this office—together with those of Lord High Chamberlain, which he undertook for a short period, in 1825—26—were discharged by him up to the conclusion of 1861, when he was compelled by ill-health to retire from official activity. All hope of his recovery having vanished, the deceased gentleman fell bound, in February, 1862, to send in his resignation, which was accepted the month following. During the twenty-five years that Tichatschek has been a member of the Royal Opera-house, he has sung the part of Max, 108 times; that of Huon, 77 times; that of Adolar, 50 times; that of Raoul, 107 times; that of Robert, 73 times; that of John of Leyden, 72 times; that of Masaniello, 92 times; that of Rienzi, 64 times; that of Tannhauser, 50 times; that of Lohengrin, 16 times; that of Stradella, 62 times; that of Ivanhoe, 52 times; that of Cortez, 51 times; that of Sever, 42 times; that of George Brown, 56 times; and that of Rinaldo (*Armida*) 22 times.

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MARTIN CAWOOD, Secretary.

MADLLE. GEORGI will sing at Mr. Howard Glover's Concert THIS DAY, March 14th, and at the Hanover Square Rooms, March 19th, and Eyre Arms, March 21th.

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GOD BLESS THE PRINCE OF WALES. At the dinner given at the "Metropolitan Railway Carriage and Wagon Works," in celebration of the marriage, the toast, "The Prince of Wales" being given, the report proceeds:

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7. Come, thou monarch of the vine.
8. Blow, gentle gales.
9. Hark! Apollo strikes the lyre.
10. } Now tramp o'er moss and fell.
11. } Fill, boys, and drink about.
12. Who is Sylvia? what is she?
13. Oh, by rivers.
14. Come o'er the brook, Bessie.
15. The fox jumped over
16. The tiger couches in the wood.
17. Live Henri Quatre.
18. Allegiance we swear.
19. Daughter of error.
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9. Hark! Apollo strikes the lyre.
10. } Now tramp o'er moss and fell
11. } Fill, boys, and drink about.
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13. Oh, by rivers.
14. Come o'er the brook, Bessie.
15. The fox jumped over
16. The tiger couches in the wood.
17. Live Henri Quatre.
18. Allegiance we swear.
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MADLE. CARLOTTA PATTI.

It is more common to find in the members of one family an approach to equality of physical endowments than of intellectual gifts. The children of one stock are more likely to run comely and well-grown, strong and active, than all sharing the same ample measure of mental capacity. But if a tolerably equal distribution of talents is rare, the possession by more than one of a family of that soaring superiority of spirit-power called genius, undefined as yet in its nature, yet clearly depending on a combination of rare faculties with unusual energy of character, is almost without an instance. This present age, however, among all the other wonders with which it will be associated in history, is destined to furnish an example of this most rare outpouring of the highest gifts upon several branches of one stem in the Patti family. Reversing the legitimate order of *seniorjes priores*, the English public are now about to make the acquaintance of a sister of that Adelina Patti, who, after taking London by storm last season, set her foot on the rebellious necks of Parisian critics, and is now ruling over Vienna,—a sister who, though somewhat older in years, is younger in fame, so far as the operatic world is concerned, but who is destined to take a place as conspicuous in the firmament of art, and to shine with as bright a radiance upon the world below, as the sister star whose luminous track she so closely follows. Carlotta Patti—so is this lady distinguished from her sisters—has just taken leave of the war-ridden public of New York, where her marvellous soprano notes had nevertheless secured clear and thrilling above the roar of the battle-field, and is on her way to Europe. To have established a brilliant reputation as a *prima donna* in the midst of the terrible pre-occupations of civil war, gives proof of powers which, in the stillness of peace, such as we are now so happily enjoying, must meet with a still more emphatic appreciation, and raise their owner to the highest pinnacle of artistic fame. It is well, therefore, that our readers should learn something of the early history of this second and sister syren, who is coming to us out of the Atlantic waves to make our island, like that of Prospero, full of

"Sounds and sweet airs that give delight and hurt not."

Carlotta Patti came into the world under an Italian sky, that sky whose influence seems so potent to implant at once the deepest passion for art and to mould the faculties expressly for its highest achievements. In 1840 her mother, Madame Patti, was fulfilling an engagement as *prima donna* at the Pergola Theatre in Florence, and in that year, and in this self-same city, gave birth to the infant whose career now occupies our attention. Not long after this event, Madame Patti accepted an engagement to sing at the Italian Opera in New York, and Carlotta was transplanted to the soil of the American continent, where she was destined to flourish as vigorously as in her native clime, and develope into blossom the budding promise of her childhood. The musical aptitude which so remarkably characterised the members of the Patti family early manifested itself in Carlotta; but her inclination was in the first instance towards instrumental music rather than vocal, and studying under the direction and tuition of the celebrated Henri Herz, she attained a high degree of proficiency as a *pianiste*. So thoroughly was art the very animating breath of this child of taly, that simultaneously with her rapid progress in musical studies, she evinced a marked faculty for the sister art of painting, which she cultivated with signal success. When her sister Clotilda, who had married Signor Scola, having fallen into ill-health, was ordered to sojourn in South America, Carlotta left New York with her, to tend and watch over her during her illness. Not all the assiduous care of a devoted and affectionate sister could preserve Madame Scola from her doom. She lingered a few years, and died nursed and solaced to the last by the tender attention of the faithful Carlotta. When the last scene was over, the gentle-hearted sister returned with saddened spirit to New York, where she found her younger sister concerning Adelina just entering the vocal studies of which we have witnessed the brilliant fruits. To these she associated herself with ardour and energy, and with such fiery mettle did she enter upon the course that her curriculum was swept through in the brief space of one year, at the end of which she was pronounced one of the most accomplished vocalists in America. Madlle. Carlotta Patti's first appearance as a public singer was in New York, in January, 1861. Her success was complete and decisive, and the ever-watchful and sagacious *entrepreneur* of Transatlantic renown, Mr. Ullman, at once engaged the triumphant young *débutante* for the grand concerts at the Academy of Music in that city. From that time her reputation became established, and has maintained itself with regular and steady accession to its rank and degree till it has reached its present commanding eminence. One after the other, the principal cities of the United States hailed the advent of the newly-found treasure with eager expectation, mingled, of course, with the usual amount of scepticism when a new reputation has to be tested, and one by one each ratified the verdict of New York, and crowned the brow of the young artiste with fresh laurels.

Upon the outbreak of the struggle between the Northern and Southern States, Mdlle. Carlotta Patti was driven as it were into a new field of victory, into which but for the fortune of war she might never have ventured, and the records of operatic art would have lost one of its brightest names. The opera-house is about the exact opposite of a Temple of Janus, and when war is raging its doors have an almost irresistible tendency to remain closed instead of open. Such in truth was the experience of the manager of the New York Opera, to whom the war proposed this puzzling alternative—either find a singer who shall eclipse all that we have any memory of, or give up the game as lost—in the American vernacular, "cave in." With singular shrewdness the management bethought itself of the only solution to the difficulty, which was to prevail on Madlle. Carlotta Patti, by a strong appeal to her compassion, to cast away her long cherished reluctance to appear upon the stage. With equal courage and kindness of heart, which do her infinite credit, Madlle. Carlotta Patti yielded to their pressing solicitations, and consented to sacrifice her own feelings—feelings springing from a source of such delicate sensibility as must have cost no small effort to counteract—for the benefit of her early patrons. The cause of this unwillingness to appear on the stage must be stated ere the struggle to overcome it can be fully appreciated. When a child Carlotta met with an accident by which the muscles of one ankle were so much injured as never to have completely recovered their perfect action, and the effects of this accident are still to a certain extent noticeable in her gait. How a sensitive nature would be likely to exaggerate a scarcely perceptible defect, and dread the ridicule to which in her imagination it would certainly expose her, may be easily understood, and to have combated this dread for the sake of others argues Carlotta's nature to be as noble as her talents are splendid.

The engagement of Madlle. C. Patti, during which she appeared in the same round of characters as those in which her sister Adelina had won distinction in *Lucia*, *La Sonnambula*, *Puritani*, and *Martha*, once more attracted the public to the Academy of Music, and the fortunes of that establishment were restored to a flourishing condition. It need hardly be said that whatever trace the accident to which we have alluded may have left, it was only in the susceptible imagination of the artist that they could operate as a drawback to her appearance on the stage; for her presence is, on the contrary, remarkably elegant and pleasing, and even had the case been otherwise, her brilliant vocalization would have covered every disadvantage with a mantle of dazzling glory. Madlle. Carlotta Patti's studies as an operatic vocalist were directed by her experienced brother-in-law, Signor Schola, who has had the artistic training of her sister Adelina, as well as that of Madlle. Kellog and Madlle. Maurensi, both of whom have earned high reputations. The latter has, by the way, been engaged by Mr. Gye, and will shortly make her appearance at the Royal Italian Opera, Covent Garden. Since her appearance at the Academy of Music, in the sphere of art for which she is so admirably fitted, Madlle. Carlotta Patti has visited the chief cities of the United States, and both as an operatic artist and as a concert-singer, her career has been one of unexampled triumph, her performances attracting crowds only equalled by the audiences who flocked to hear Jenny Lind and Madame Sontag, and last and littlest, though not least, her sister, Adelina.

LORD DUNDREARY.*

The man who makes two blades of grass grow where one grew before is a benefactor of his species, and the author who introduces a new character is a benefactor to the stage. There is, indeed, something so magical about stage representations that so long as dialogue, incident, and make-up are tolerably lively, the essential monotony of the characters introduced in the modern drama is hardly perceived by the general public. One might suppose, from the complete distinctness of every character in real life, that the dramatists—studying from society and knowing by practice how to exaggerate character for stage purposes without outraging nature—would be able to devise at least one new character for each new play. But neither do they do this nor is it expected of them. This, indeed, is saying little, for English playwrights, as a rule, borrow even their plots from the French; but the non-creation of new characters in an abundance somewhat proportioned to the variety found in real life arises from other causes than mere barrenness of invention. In the first place, actors are wanting with the will, the opportunity, and the power to elaborate individuality and render it telling. There are few good actors now-a-days, and those who are good are mostly so situated as not to be available for the production of new characters; or they have mannerisms which must be written for, instead of their simply adapting themselves to the creation of authors; or they owe their success to a kind of natural, "rough and tumble" ability, and so are not only independent of artistic culture,

* From *The Liverpool Porcupine.*

but devoid of such professional power as is necessary to represent a striking conception or to fill it up with illustrative and *vraisemblables* details. For example, supposing a new part to be written requiring the same qualities which Mr. Charles Mathews brought to bear on *Sir Charles Coldstream*—who could play it? Mr. Mathews himself has probably given up studying new parts; Mr. Alfred Wigan cannot be everywhere, and has already a full *repertoire*; Mr. Dewar is not sufficiently recognised, has a disadvantageous physique, and has not yet acquired the requisite polish. The list is very brief; and were we to try the experiment in other walks of dramatic art, the result would be equally unsatisfactory. Another reason is, that authors prefer to write pieces generally available for stock companies through the kingdom rather than such as afford one actor a part which he so indentifies with himself that no other has courage to play it. But a more recondite and vital difficulty is, that the differences we notice among our fellows in society are not so radical and intrinsic as at first sight appears. They are not only indicated by, but they, for the most part, consist of, peculiarities very near the surface; and these, though interesting enough to us in our acquaintances, have not sufficient significance or character in them to tell upon the stage. Indeed, they will not work up into anything but mere individuality, which, be it observed, may exist in great force and perfection with very little character. What we want for the stage is not only new individuals but new characters, and to this the closest and most ingenious survey of society does not greatly help us. For one character in real life there are a thousand distinct individuals, and on the stage, while, from the carelessness of authors and actors, even individualities are scarce enough, the introduction of a new character is an event of the extremest rarity.

It is the glory of *Lord Dundreary* that, when introduced to the British stage by Mr. Sothern, it was absolutely new. Leader-writers, speakers, and what are called "conversationalists," can hardly imagine now that they once had to do without *Dundreary*, but it is nevertheless the fact that he was a revelation to them. He flashed even upon John Leech and the ablest writers of *Punch* with a suddenness and force which compelled them to feel he was a character they had never conceived with the least approach to vividness or reality. He provided a subject for essays almost innumerable; he gave the world a new "foolometer;" he placed all sorts of grammatical and mental difficulties in a new light, at once comical and philosophical; he provided us with new phrases with which to express the mental haziness which lurks in nearly all of us: in a word, *Lord Dundreary* is not only unique as a stage character, but as an essay to embody the philosophy of mental confusion.

How much Mr. Sothern had to do with this, and how he brought his essay to perfection, is one of the most interesting inquiries a dramatic critic could be commissioned to make; but materials for it are scanty. Our own impression is, that the whole credit of the creation is due to him. Probably he had no more idea of what *Lord Dundreary* would ultimately become when he began to work up the sketch of a fop which came to him by a chance as a member of a stock company playing the "American Cousin," than Turner had before-hand of the many beauties which, to his surprise, the critics discovered in his paintings. But *Lord Dundreary*, however he came into being, is now an unmistakeable entity, and, as Mr. Tom Taylor confesses that Mr. Sothern had only the most conventional hints to work upon, and *Lord Dundreary* is not conventional either in action or language, the whole merit of the creation must be assigned, for the first time in so important a case, to the actor. Indeed, Mr. Sothern, like poor *James Triplet*, is "author, actor, and painter," all in one. He has composed a character no other author ever thought of; he acts it as no other living actor can hope to act it; and, by way of consummation, he dresses, disguises, and *poses* for it with a skill, taste, and strikingness which make it a positive enjoyment, and well worth while merely to look at him,—an intense pictorial attraction being thus added to all the other charms of the impersonation.

It is possible that when Mr. Sothern was cast for the then stupid part of *Lord Dundreary*, his first thought was to "make something of it" by giving it incisive individuality. Not content with merely producing another stage fop, to be seen and laughed at and then reckoned up and forgotten, as so many mere stage counters are, but tried to invent a new fop. This led him, doubtless, into inventing those personal peculiarities which are now so indentified with *Lord Dundreary* as if everybody was his brother *Sam* and had known him ever since he was born. But the odd part of the story is, that these efforts ended in *Lord Dundreary* not being a fop at all. Strange as it may appear to the superficial, this is literally and absolutely true. *Dundreary* is no more a fop than *Ada Trenchard*. That he has many of the manners of a fop is quite true; but while with a fop they are manners with *Dundreary* they are nature. The idea of affectation is inseparable from foppishness. A man who is not affected is not a fop; and there is no moment of Mr. Sothern's performance in which he makes *Lord Dundreary* affect anything. To look at him is to be assured, as strongly as the most masterly facial expression can, that he never says or does a thing except from natural impulse. Then comes the question, —What is his nature? Upon this we will not enter to-day. Suffice it that the way in which Mr. Sothern has connected the inner self which he has created with the outward peculiarities he has adopted for the personality of his hero, is one of the subtlest achievements of historic art. Any one must see this who really understands *Dundreary*, and yet remembers that while all his mental essentials might just as well have been embodied in a market gardener as in a swellish lord, it is now utterly impossible to disintegrate the character as it stands, or to imagine it other than it is.

AN OPERATIC ECLOGUE.*

Damœtas.....MR. GYE. *Menalcas*.....MR. MAPLESON. *Palemon*.....MR. PITT.

Punch. Sing, Gye, and then, O Mapleson, rehearse
Thy singers' fame in smooth Virgilian verse;
While I at ease enjoy my morning smoke,
And weigh the merits of each vocal bloke.

Gye. That word sounds masculine, but *place aux dames:*
My *prime donne* sure must bear the palm.
Say who can match my charming Adelina,
As fair Amina, or as sweet Zerlina?
All other songsters must to her give place,
For vocal sweetness and for girlish grace.
My little Patti all the world must own
The nicest little party ever known.

Map. For me great Tietjens deigns this year to sing,
And countless myriads to my doors will bring.
Now Grisi's gone, who is there that will dare
As Norma with my Tietjens to compare?
Who in *Les Huguenots* is half so fine
As she who comes to be my Valentine?

Gye. Tietjens to thee reluctantly I yield,
But there are other charmers in the field.
Say hast thou e'er my sweet Carvalho heard
My Fricci too, who warbles like a bird?
Then for contralto parts who is there, pray,
That can compete with deep-toned Didiée.

Map. Vain boaster, cease! I'll bet an even pooy
She ne'er will hold a candle to Alboni.
Alboni's voice must drive all rivals crazy,—

Gye. Yes, but you must allow she's sadly lazy.

Map. Then whom with my Trebelli can you match?
And my Lemaire?

Gye. I'm sure *she's* no great catch.

Map. You're very rude; but I de Ruda boast.

Gye. I've Ruderslorff, who's ever at her post.
And if you coose to *débutantes*, my buck,
My Pauline Lucca ought to bring me luck.
Demi, I've Demi too.

Map. My Gye, don't swear.

Gye. Demi, I don't; I'm merely naming her.

Map. Leave we the ladies now, and say, O Gye,
With my Ginglini who of yours can vie?
Which of your tenors sings so sweet, so high?

Gye. As is the rose than butterscan more sweet,
So doth my Mario your Ginglini beat:
As doth the lark outsoar the humble bee,
So lifts my Tamberlik his high chest C.
He, when he tries a high-pitched note to sing,
Fills the pleased house and makes the rafters ring.

Map. My Delle Sedie as a bass is known;

Gye. He's not a bass: he's but a baritone.

Map. My Santley is a finished singer now;

Gye. Yes, but his name is English, you'll allow.

Map. Baragli, Bossi, Bertacchi, Bettini,
Bagagiole, Gassier, Zucchini,
Gambetti, Fricca, Soldi, Casaboni—

Gye. Not one of them can equal my Ronconi.
Besides I've Formes, Fellar, Ferenesi,
Capponi, Zelger, Obin, and Lucchesi,
Ciampi, Nandin, Graziani, Rossi,
Neri-Baraldi, Faure, and Patriossi.

Map. My bravo Rovere I have yet to name:

Gye. My Tagliafico is more known to fame.

Map. My Vialetti too—

Gye. He's getting old:

Map. And my Fagotti—

Gye. He's a stick, I'm told.

* *Punch*.

Mop. The skilled Arditti will conduct my band,
Who are well practised to obey his hand,
Start at his nod, and cease at his command.
Gyr. As doth the column in Trafalgar Square,
O'ertop the fountains feebly squirting there:
So Costa doth all rivals far excel,
Costa, whose praise no pen can fairly tell,
Costa, on whom I ever have relied,
Costa, my friend, my hope, my joy, my pride!

Punch. Contend no more, who can the loudest squall,
But send me every night a box or stall:
Thus I the palm of merit may award.
Meanwhile, let's liquor. Both I look toward!

LITERARY RHYMES
FOR
"THE LITERARY TIMES."*

There was an old author call'd Thackeray,
Who slashed at all canting and quackery;
So each humbug or snob,
Who caught one for his nob,
Cried, "What an old cynic is Thackeray."

There was an old author call'd Trollope,
Who wrote novels and tales by the dollop;
Though he writes by wholesale,
His ideas are retail,
This popular book-maker, Trollope.

There was an old downy bird, Dickens,
Who reared quite a brood of young chickens,
That "all the year round,"
Of his pipe mock the sound,
And try to be taken for Dickens.

There was a *bas bleu* call'd Miss Braddon,
Whose heroine was mostly a bad 'un;
Theft, murder, and arson,
And frauds on the parson,
Were the themes that delighted Miss Braddon.

There was a fair writer call'd Wood,
Whose example, though not at all good,
There were many to follow,
So it won't do to hollo
Till we're out of this "sensation Wood."

There was an old scribe—Wilkie Collins,
Who with one book earn'd endless extollin's;
But despite present fame,
Very like with "No Name"
He'll go down to the future, this Collins.

TRIBOULET.

* From *The Literary Times*, April 11.

ROYAL ENGLISH OPERA.

To the Editor of THE MUSICAL WORLD.

Sir,—A well known theatrical paper in its remarks on the English Opera at Covent Garden, states that the past season has not been successful in a pecuniary sense; and further, attributes this want of success to the unreadiness of the English public to support English Opera.

Will you allow me as one of the public, no musician as you will discover, and not in any way connected with any member of the profession, to state my impressions in regard to the past season, believing as I do that the managers have to thank themselves for whatever want of success has attended their no doubt strenuous exertions to make English Opera pay. Let me analyze the company to begin with, and beginning with the end. Basses: Messrs. Weiss, Santley, Corri, Patey, John Rouse, &c., these with one exception are all good names, more efficient could not be found. Mr. John Rouse, however, was a very substitute for Mr. George Honey, and altogether unqualified for his position. Contraltos: Miss Susan Pyne and Madame Laura Baxter, no one would say a word against this provision of Contraltos except that Madame Laura Baxter, like her predecessors each season, was a novice to the stage, and that there is no advantage whatever as an attraction to the public in introducing novices.

Tenors—Here's the rub—Mr. W. Harrison and Mr. George Perren. Mr. Harrison has been on the stage, I believe, a great many years, has a capital stage presence, and used to sing first tenor parts with very great success, notwithstanding the fact that his voice, I should suppose, could not be termed a legitimate tenor, and his singing not half so remarkable for musical propriety and correctness, as for an amount of expression and energy that even now, that his voice is a wreck of its former self, bears him up wonderfully. In such characters as Corentin, Miles na Coppaleen, Rochester, and even Don Cæsar de Bazan, I do not think he could be equalled by any English tenor; but in such parts as Ruy Blas, or the Armourer in Balfe's last opera, or in short in any part in which the music is not exactly fitted to his powers, he is most unsatisfactory. I believe that the imperfect success of *Ruy Blas* and *the Armourer of Nantes* may be attributed to Mr. Harrison's inability to give the tenor music the important place it should fill in a musical banquet. Why does not this clever artiste confine himself to comic parts, which his undeniable talent in that line enables him to fill so well—leaving the sentimental to—Mr. George Perren? No! This gentleman has a pleasing voice, and sings admirably. I have heard no English tenor after Mr. Sims Reeves who satisfies my ear so well, but he is entirely wanting in the superior physique and histrionic ability which stand Mr. Harrison in such good stead. Who that saw Mr. George Perren steal upon the stage during the finale of the first act of *Love's Triumph*, to have his clothes brushed, could have fancied him to be the hero who had just rescued a Princess from the jaws of a wolf? Sopranos: Miss Louisa Pyne and Miss Parepa, both first-rate vocalists, and had they sung on alternate nights throughout the season, I for one would have cried content, but Miss Pyne sang four nights, sometimes five, and even six nights a week, to the manifest injury of her beautiful voice. Miss Parepa was too seldom heard, her place being frequently filled by one of two debutantes, who, whatever promise of future excellence they may give, are not at present qualified to replace that lady. It is, however, due to the fair manageress to acknowledge that exclusiveness was much less strictly the rule in her department than in the tenor.

The following composers were to be heard during the season, viz., Balfe in five operas, Wallace in three operas, Howard Glover one, Benedict one, Auber three, Meyerbeer one, Macfarren, Loder, Mellon, Barnett, F. Mori and J. L. Hatton, Leslie, &c., &c., showed no sign.

Of Mr. Balfe's five operas, four had been played in London upwards of 100 nights each. It was not likely, therefore, that they would draw very large audiences. Yet the *Bohemian Girl*, the oldest and most hackneyed of all of them, was played some twenty nights; and so with Wallace's operas. The puzzle is why, if these operas did not pay, they were kept on the stage so long. I heard a musical professor remark the other day that one successful ballad paid the whole expense of an opera. Can you tell me, Sir, if Covent Garden Theatre is kept open for the sake of "When other lips" and "Scenes that are brightest?"

The ballads are said to attract the million. As a unit of the million, I protest against this. At the very least, the million goes to the opera because the feelings and motives of the actors in a tale are made more apparent by music, which should thus, of course, as well as the singers, be appropriate and fitted to the situation.

When these ballads are necessary to the story, are well written and well sung, they are not unacceptable; but when they take the form of such unwelcome interruptions as "These withered flowers" (Love's Triumph) or "not till Time her glass shall shiver" (Armourer of Nantes) to name two amongst two hundred, they contribute merely to the success of the singer, and interfere with the success of the opera by attracting attention from what is more genuine and important.

The public will not listen night after night, week after week, and year after year, to the same opera unless it be something rare; if therefore the management would make the Royal English Opera attractive to those who care for music they must not exclude all composers but the one or two who are famous for writing taking ballads, nor shut their eyes to the fact that there are other singers whom their audiences would like to hear besides themselves. If on the other hand they are content merely to keep the doors of Covent Garden Theatre open, they may give two acts of the Bohemian Girl and the pantomimo all the year round. Only no one of musical tastes will visit the house twice or three times a week, as he probably would if his tastes were always gratified.

ROBIN HOOD, 8th April 1863.

MDLLE. LIEBHART IN COSI FAN TUTTE.—"Madlle. Liebhart, as Isabella, was graceful from the crown of her head to the sole of her foot; elegant, and full of good taste in her acting as well as her toilet. The music flowed easily and surely through her smiling lips. She hit the right tone of comical pathos with as much correctness as she displayed mastery over the sounds of longing desire. Although her part is, all things considered, the best conceived in the opera, it needed the harmony of conception and execution which she exhibited to render it the most important. Her performance was of a piece from beginning to end, and fully merited the liberal applause it evoked—*Blätter für Theater, Musik, und Kunst.* (Vienna).

ADELINA PATTI IN DANGER.

Vienna, April 9.

Madlle. Patti sang on Sunday, at eleven o'clock, at the Augustinerkirche, in the chorus of the Mass. Such crowds had forced their way into the church, at an early hour, that several persons fainted, and had to be carried out. During the service, too, a countless multitude assembled before the Augustinergasse, to await the moment when the celebrated singer should come out, and proceed to her carriage which was awaiting her near at hand. Scarcely had she made her appearance at the door, when the expectant crowd gathered round her with enthusiastic cheers, and so overwhelmed her with marks of their admiration and respect, that the terrified girl, half fainting, and with imploring mien, strove to escape. While she was making the attempt, the friends who accompanied her were forced from her side, and thus nothing remained for her to do but to flee into the nearest house, the hotel of Prince Palffy. Fortunately the maid of the Countess Ferrariz Zichi, who resides in the hotel, had beheld the whole scene from the windows. Hurrying to meet the affrighted artist on the steps, she opened the door of the corridor, and, quickly closing it again, led Madlle. Patti into the apartments of the Countess. But the enthusiastic crowd had followed close upon the heels of the fair artist, and running wildly up and down the steps, very nearly forced open the door. The mistress of the mansion, the Princess Palffy, was at last obliged to make her appearance, and her impressive words of warning finally succeeded in prevailing upon the ungallant multitude to retire in an orderly manner. Meanwhile, Madlle. Patti was safely conducted into the drawing room, where, thanks to the hospitable attention of the Countess's family, she succeeded so far, after a short time, from the unexpected and boisterous homage paid her, that her friends and attendants, who had hastened to rejoin her, were able to convey her without further risk to her carriage, and drive home.—*Extract from a Letter.*

MUSICAL PRIZES.

To the Editor of the Musical World.

Sir,—Referring to the letter of "Rusticus" in last week's *Musical World*, Mrs. Valentine Roberts begs to say, that, in the event of no society existing for the encouragement of native composers of part-songs, &c., she offers £2 2s. and the copyright of her own words, as a beginning, with the hope that others will join, to induce some of our musicians to enter into an earnest and friendly contest. She would suggest the following simple conditions:—

1st. The words to be approved by a committee of three literary gentlemen.

2nd. The musical correctness of the compositions to be approved by three eminent musicians.

3rd. That its "power of pleasing" be tested at a public performance, by volunteer vocalists, from among the numerous choirs in London.

Any further conditions and arrangements to rest with the directors of the *Musical World*.

7, Cornhill, *April* 14, 1863.

THREE WORDS ABOUT THREE WORDS.

To the Editor of the Musical World.

Sir,—In the first place, I presumed you wanted a very careful and truthful version. In the next, there were one or two words in your copy which puzzled me exceedingly, so I walked about three miles—to Kneller Hall, whence I have just returned—to see a copy of Jahn's work, which I did not see, for the simple reason there was not one to be seen.

Word 1 which puzzles me is "ausgabe," in itself a common word enough in the position it occupies. It means: Distribution; expenditure; 2. Edition. As I consider it superfluous, I have omitted it.

Word 2 which puzzles is "ausgesetzh." Are you sure the original does not contain "augesetzh" or "aufgesetzh?" "Ausgesetzh" signifies "wrote out," as I have rendered it. I fancy the author wishes to say, however, that Mozart *composed* the accompaniment.

Word 3 which puzzles is "ads." I do not understand it. I can only suppose it is the mark or "brand" of their catalogue, and as such I have rendered it.—Yours,

J. V. B.

Worcester Festival.—We understand that the committee have decided to give Mr. Schachner's oratorio, *Israel's Return from Babylon*, (which last year met with such a favorable reception in Exeter Hall,) at the ensuing festival.

PALESTRINA.

It is not the sweetest wine, nor the delicate and delicious morsels that are always enjoyed the most, or that give the most wholesome and lasting nourishment. The effect upon the palate may be agreeable for the moment, and all the good of the food end with this. The same rule holds with regard to our taste and enjoyment of the arts in general, but especially of music. In this, too, we learn by experience that there are pleasures for the fancy and satisfying nourishment for the soul. The former naturally attract us at first, but at length we become sated with delicacies, and long for something refreshing and invigorating. There is a kind of music performed in Italy which can only properly be heard and appreciated in Italy; which indeed I found to be of a grade quite beyond my powers of appreciation; something to which my taste was yet to be educated. I refer to the music of the church, that is, what belongs peculiarly to the Church of Rome, and which is performed on great festivals, principally in St. Peter's and in the Capella Sistina. This can hardly bear the name of Italian music, since much of it has probably been handed down for ages, even from the ancient Jewish church; and that of Palestrina, to which I particularly refer, is of so remote a period as at least to be distinguished from what we now understand by the Italian school. In the music of Palestrina I found myself an entire novice. How often have I stood in the Capella Sistina, or walked about the great aisles of St. Peter's and listened to those strange, solemn harmonies! They were always unaccompanied,—and I shall never cease to wonder at the precision of tune and time with which the large choirs struck upon one of those passages and followed the labyrinthine composition, each voice as it were taking its own way with no assistance from another, and, like a great organ guided by the player's hand, resolved finally into a long, full, beautiful chord, falling upon the listening soul like a benediction after an anxious, tearful prayer. I listened to those strains in wonder. My mind was confused in trying to find method and design, to distinguish key and measure, to follow in thought the strange composition,—an utterly useless effort. Nevertheless, the music touches my soul with peculiar power, and there was about it something, either in the unnatural voices of the choristers, or in the composition itself, that gave to it a spiritual character, that suggested to me the thought of such music in heaven; something indeed lifting the soul, while it ever remained beyond the mind's comprehension: something which invested it with a singular charm, causing me to linger and listen, when I could hardly say for what, unless it were to hear the beautiful harmonious chord into which the wandering voices resolved. But strange as it seemed to me then, incomprehensible, often indeed unmusical as it fell upon my ear, it yet produced its effect, and where I little expected, revealed itself in a clearer light, in all its wonderful power and beauty. Some months after I had left Italy a band of musicians came from Stuttgart, and gave an instrumental concert of sacred music in the old church of St. George at Tubingen. The musicians stood in the choir of the church among the sculptured tombs of the ancient knights and dukes, and in the light of the beautiful coloured windows. The effect of the sound in the large church could not have been finer, and the musicians played with the most admirable taste and accuracy. The second piece on the programme was a prayer by Palestrina. As the deep, mellow-toned cornets took up their various parts, and wandered as it were through the same old labyrinthine ways, my soul was suffused with the blissful feeling enkindled by that music alone. I was again in Rome, in the great nave of St. Peter's, and the robed choristers were singing once more their sacred strains. No words were needed. Each note bore a burden of meaning from those depths of the soul which lie deeper than language. The music was no longer confused and discordant. It was all clear, sweet, and full of a holy Presence. It was then that for the first time I felt the greatness of Palestrina.—*New Jerusalem Messenger.*

Whittington Club.—A concert took place in the Great Hall, on Thursday, 26th, supported by Mesdames Louisa Van Norden, Gordon, and Helen Percy, Messrs. Manley and Theodore Distin (vocalists); Mr. Van Norden (piano), Mr. C. Harper (horn). There was a selection of the most favorite morceaux from *The Bohemian Girl*, of which "I dreamt that I dwelt," "The fair land of Poland," and "The heart bowed down," were the most successful. "The beating of my own heart," by Madame Helen Percy, and "The Gassier Waltz," by Mdlle. Van Noorden, were also loudly applauded. The conductors were Messrs. Emile Berger and Van Noorden. The hall was crowded.

To the Editor of The Musical World.

Sir,—Would you kindly inform me in what work or works I can find the most comprehensive specimen of an "inverted pedal?" Your extensive musical reading will doubtless enable you to oblige me.

A Subscriber.

DR. ADOLF KULLAK.*

While paying our most respectful tribute of veneration to genius in art, to the creative mind which creates for all time—a gift falling to the lot of only a few—we cannot refuse our esteem to mere talent. The latter is, so to speak, the interpreter of our masterpieces; it endeavours to act, by its efforts, as a medium between the work of art and our minds. It imparts life to the dead notes, which are then enabled to exert upon us their proper effect, that would otherwise have been lost; it enables us for the first time to experience the inspiring and ennobling influence of a *chef d'œuvre*.—With such a feeling of esteem we dedicate the following sketch to the manes of our deceased friend.

Adolf Kullak was born, on the 18th February, 1823, at Meseritz, in the Grand Duchy of Posen. As a boy, he first pursued his musical studies under the guidance of his father, who, though at that epoch acting as Secretary to the *Landgericht* at Meseritz, had formerly himself devoted his attention to music. From 1838 to 1843, Kullak attended the Gymnasium of the Grey Cloister in Berlin, where, even then, he often publicly distinguished himself as a pianoforte player. He afterwards went to the University in the same city, and, in obedience to the wish of his father, who died in 1842, studied philosophy and theology up to the year 1847, taking his Doctor's degree at Halle. But he had always remained true to his early partiality for art, and, following it up, he at last devoted himself altogether to music. He returned to Berlin, where he studied under Herr A. Agthe, and Professor A. B. Marx. After marrying, in 1851, the daughter of Professor Philipps, he settled in Berlin as teacher of the pianoforte. Unfortunately, he could not further pursue his career as a *virtuoso*; he was prevented from so doing by an affection of the chest, to which he was subject from the age of eighteen. He sought a compensation for this in scientific musical studies, devoting himself as a zealous disciple of Vischer, more especially to the æsthetic view of music. As a composer he produced but little, and what he did produce was written principally with an eye to his pianoforte lessons. His productions belong to the better drawing-room style (*Salonstyl*), and had no higher pretensions than those of occasional impromptus. Thirty-eight of his works were published from 1851 to 1862. Among them, *Die Kunst des Anschlags* (Op. 16, Hofmeister, Leipsic, 1856) merits the greatest amount of notice, as an instructive work, consisting of several sheets of letter-press with explanatory examples.—His scientific works are certainly of more value than his imaginative compositions, and are already to some extent appreciated. Many of them, however, may be considered as faulty on account of the too philosophic mode in which their subjects are treated. In addition to numerous articles in the newspapers, and lectures delivered to various associations, the following are two of the most important works Kullak published: *Ueber das musikalisch Schöne*, Matthes, Leipsic, 1658; and *Die Æsthetik des Klavierspiels*, Guttentag, Berlin, 1858. Among his papers was found a work which he had completed just before his death, and which, we hope, will soon be given to the public. It is entitled: *Aus dem Leben eines Fingers der neu-deutschen Schule. Eine musikalische Novelle. (Passages from the Life of a Finger of the New-German School. A Novel).*

As a man, Dr. Kullak is entitled to our highest respect. From his youth, the disease from which he suffered imposed upon him the strictest abnegation. Always intent upon preserving his life for the sake of his art and his family, he lived, in a most quiet and retired manner, for the fulfilment of his duty. Thus, actively employed up to the last day of his existence, he died on the 25th December, 1862, leaving a sorrowing wife and four young children to lament his loss. Posterity will testify of him that: A model of German industry and philosophical abnegation, he advanced and faithfully cultivated art, as much as lay in his power.

R. E.

Southwell.—Evening Concert.—Southwell, the fashionable town of this county, and the centre of a musical community, has secured in Mr. J. Saville Stone, of the R. A. of music, and successor to Mr. Chappell Batchelor, a man who is exerting himself to provide for the lovers of music. On Wednesday evening, Mr. Stone gave an evening concert, in the Assembly Rooms, which was patronised by the gentry of the town and neighbourhood. The following were engaged:—Miss Eliza Hughes (soprano); Mr. J. Morgan, (tenor); and Mr. A. B. Chatterton, harpist to Her Majesty the Queen. Mr. Stone presided at the pianoforte, supplied for the occasion by the Messrs. Collard. "My pretty Jane" was sung by Mr. J. Morgan in excellent style: "Cease your funning" was effectively given by Miss Hughes, and in "John Anderson, my Jo," was worthy of the *encore* she received. "Adelaida," by Mr. J. Morgan, was deservedly encored. In the "Cascade," Mr. Stone was warmly applauded and encored. In the duet "Parigi o cara" (*Traviata*), by Miss Hughes and Mr. J. Morgan, the piano accompaniment was played by Mr. Stone. The harp solo of Mr. J. B. Chatterton was loudly encored. The duet, "I've wandered in dreams," by Miss Hughes and Mr. J. Morgan, being redemanded, the last verse was repeated.—(*Nottingham Express.*)

* From the *Neue Berliner Musik-Zeitung*. Translated by J. V. B.

PARIS.

(From our own Correspondent.)

Paris, April 16.

The manager of the Grand Opera does not allow the grass to grow under the wheels of his administration. The renovation of the *salle, et auditorium*," has been accomplished with extraordinary rapidity under the direction of M. Charles Garnier. The gildings and ornaments have been all newly cleansed and freshened, the curtains and hangings replaced, and the seats in the stalls, pit and amphitheatre made more comfortable. The drop-scene—painted by MM. Nolan and Rubé—is very handsome; and, in short, all that could be done has been done to beautify the interior and render it commodious. The public attention, however, was particularly drawn to the alterations effected in the *foyer*, and which affords a specimen of what is intended to be effected with the new Opera. A special invitation was sent to the members of the Press, on the occasion of the "extraordinary" representation on Tuesday the 7th instant, which was given to subscribers in lieu of that of the 30th of March, of which they were deprived by the work of restoration. The new alterations and modifications seemed to afford entire satisfaction. The rehearsals of the *Comte Ory*, for the *début* of M. Warot, and the ballet of *Giselle*, go on with activity.

The performance at the Opera Comique on Saturday, for the benefit of the grand-children of Rameau, was highly interesting. The theatre was crowded, the receipts were large, and the programme, consisting of dramatic and musical pieces, was excellent. Madame Plessy and the artists of the Gymnase performed the "proverb," *Il faut qu'une porte soit ouverte ou fermé*; the comedietta, *Le Chapeau d'un Horloger*, and *L'Avocat Pathelin*. The musical part of the entertainment comprised the first act of the *Prevista*, and a miscellaneous concert. Madame Charton, the *Violetta* in Verdi's opera, sang and acted with great charm and intelligence. She had just arrived from the Havanna, where for many months she had been winning crowns and dollars, and was welcomed with hearty greetings. Signor Malvezzi was Alfredo. The great trio from *Guillaume Tell* was given by Signor Tamberlik, MM. Olin and Bonnehée; a fragment from *Poliuto*, by Signor Tamberlik; a duet from the *Trovatore*, by Madame Grisi and M. Bonnehée; the air of the "Rose," and the cavatina from *Puritani*, by "Guilietta," who retains much of her vocal charm, and whose facility might still be envied by many singers; "La Musette" of Rameau, and an air from the *Songe d'une nuit d'été*, by Mdlle. Marimon; and solos on the violin and pianoforte by M. Vieuxtemps and Madame Escudier Kastner, one of the most brilliant and graceful pianists in Paris. The *Fantasia Appassionata* of the great Belgian violinist created an immense sensation.

A new singer, Madame Pommerani, has appeared at the Italian Opera as Desdemona in *Otello*, and achieved a success. The *débutante* is no other than Mdlle. Pommeraye, for many years at the Grand Opéra. When at the French theatre she sang contralto parts, and now in her first essay on the Italian stage she comes forward in one of the most important characters of the soprano repertory. I must acknowledge, from my recollection of the lady in her earlier career, that her voice has undergone an unusual change, from severe practice, I suppose, and that she attacks the high notes now with as much ease as she did the low ones formerly. Still I am not quite so certain that the normal quality of the voice has not suffered materially. Mdlle. Pommerani had a host of friends in the house who applauded her in everything she did, good, bad, and indifferent. Tamberlik sang splendidly as the Moor.

ADELINA PATTI AVIENNE.

Au Redacteur du Musical World.

Monsieur.—Le procès intenté à MM. Garcia et Calzado, sous prévention d'escroquerie commise au jeu, s'est dénoué vendredi dernier devant la 6e Chambre du tribunal de Police correctionnelle. M Garcia a été condamné à cinq années d'emprisonnement, et M. Calzado à treize mois de la même peine et à payer à M. Miranda 41,000 fr. de dommages-intérêts.

The eighteenth anniversary of the General Theatrical Fund Dinner took place in the Freemasons' Hall. Messrs. Howe, Braid, Clark, J. F. Cathcart, H. Butler, G. Everett Cullenford, Ray, Dyas, E. Villiers, Williams, and Worrell were the stewards, and Mr. Charles Dickens was in the chair. The musical arrangements were under the direction of Mr Charles Coote, who presided at the grand pianoforte, kindly provided by Messrs. Collard & Collard. The following artists gave their valuable assistance:—Vocalists—Mrs. Howard Paul, Miss Eyles, Miss Julia Coote, and Miss Edith Wynne (Eos Cymru Pencerddes): Mr. W. J. Fielding, Mr. R. Barnby, Mr. Donald King, Mr. J. Shoubridge, Mr. T. Lawler, Mr. J. Coward, Mr. Walworth, and Mr. Leonard Walker. Harpists—Mr. J. Balsir Chatterton, and Mr. John Thomas (Pencerdd Gwalia). A handsome subscription was realised, and the concert passed off in a highly satisfactory manner.

MONDAY POPULAR CONCERTS.

ST. JAMES'S HALL.

THE ONE HUNDRED & TWENTY-FIFTH CONCERT

MONDAY EVENING, APRIL 20, 1863.

SECOND APPEARANCE OF

M. VIEUXTEMPS.

PROGRAMME.

PART I.

QUARTET, in C, Op. 59, No. 3, for two Violins, Viola, and Violoncello. (Repeated by general desire.) . . . . *Beethoven.*
MM. VIEUXTEMPS, WIEMER, SCHREURS and PIATTI.

SONG, "Transport" (*Arabian Night*). Miss Banks. . . . *Marfarren.*

SONG, "Questi avventurieri infami." Mr. Weiss . . . . *Mozart.*

SONATA, in E flat, Op. 27, No. 2, for Pianoforte alone . . . *Weber.*
Mr. CHARLES HALLE.

PART II.

SONATA, in B flat, Op. 36, for Viola and Pianoforte (By desire) . *Vieuxtemps.*
M. VIEUXTEMPS and Mr. CHARLES HALLE.

SONG, "The Poet's Song." Miss Banks . . . . . *Glinka.*

SONG, "Star of the Valley." Mr. Weiss . . . . . *Henry Smart.*

TRIO, in E flat, Op. 96, for Pianoforte, Violin, and Violoncello. . *Hummel.*
MM. CHARLES HALLE, VIEUXTEMPS and PIATTI.

Conductor - MR. BENEDICT.

To commence at Eight o'Clock precisely.

NOTICE—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave *either before the commencement of the last instrumental piece, or between any two of the movements*, so that those who wish to hear the whole may do so without interruption. Between the last vocal piece and the Trio for Pianoforte, Violin, and Violoncello, an interval of FIVE MINUTES will be allowed.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s; Tickets to be had of Mr. AUSTIN, at the Hall, 28, Piccadilly; and of Messrs. CHAPPELL and Co., 50 New Bond Street, &c.

HUMMELL'S LAST SONATA.

IN answer to numerous enquiries, the Director of the Monday Popular Concerts begs to state that Hummell's last pianoforte sonata (in D major, Op. 106) will be performed by Madame ARABELLA GODDARD, at the 125th Concert—Monday, April 27th.

BY SPECIAL DESIRE.

PHILHARMONIC SOCIETY.

THE THIRD CONCERT will take place at the Hanover Square Rooms, on Monday evening next, April 20. Programme:—Sinfonia in E flat, Mozart; Concerto pianoforte in E flat (Mr. W. G. Cusins) Weber; Overture, Leonora, Beethoven; Sinfonia in A major (composed for the Philharmonic Society), Mendelssohn; Overture, The Ruler of the Spirits, Weber. Vocal performers—Mdlle. Parepa and Mr. Santley, Conductor, Professor Sterndale Bennett. To begin at Eight o'clock. Single tickets, 15s. Subscriptions received and tickets issued by Messrs. Addison and Lucas, 210, Regent Street.

MONDAY POPULAR CONCERTS.

Just Published,

A PHOTOGRAPH of a GROUP of INSTRUMENTALISTS, which includes likenesses of Madame ARABELLA GODDARD, Mr. CHARLES HALLE, Herr JOACHIM, Signor PIATTI, M. SAINTON, Mr. LINDSAY SLOPER, Mr. BERNDICT, &c., &c., by ALEXANDER BASSANO, Size, 13 in. by 8 in. Price 10s. 6d.

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TO CORRESPONDENTS.

"I SAID TO MY LOVE" will be inserted at the earliest opportunity.

W. C. D.—"The true state of the case" must be forwarded to DILETTANTE CURTAINLIFTERS, who, we are greatly afraid, will not be able to see it in the light held up by W. C. D.. The amateur who prefers N. to M. must be a *dilettante* lamplighter.

The Musical World.

LONDON: SATURDAY, APRIL 18, 1863.

THE announcement of the three operatic performances at Her Majesty's Theatre for the benefit of Mr. Lumley creates greater curiosity as the time draws near. We have received three letters on the subject, all seeking particular information. We can as yet add little to what has been furnished in the public papers. The performances are to take place in the latter part—we believe, on the days specified—of May, and Mdlle. Piccolomini will appear in three of her most celebrated operas, associated in one, if not two, with Mdlle. Titiens and Signor Giuglini (both, by the way, Mr. Lumley's children) and other leading members of the company at Her Majesty's Theatre. It is more than probable that *La Traviata* and *Don Giovanni* will constitute two of the three performances, Mdlle. Piccolomini, of course, sustaining the part of Violetta in the one and that of Zerlina in the other. It is also probable that *La Figlia del Reggimento* may be reserved for the final representation. Other attractions no doubt will be added. We cannot suppose that in a theatre which boasts of two such dancers as Madame Ferraris and Mademoiselle Pocchini—both introduced to this country by Mr. Lumley—the ballet will be ignored on the occasion. Terpsichore forbid! Shades of the *Pas de Quatre!*—glorious reminiscences of Taglioni, Fanny Elssler, Carlotta Grisi, Fanny Cerito, and Carolina Rosati—memories of the thousand and one nights' achievements that converted Her Majesty's Theatre into a hall more dazzling with light and beauty than even that prepared for Azim by the Veiled Prophet of Khorassan, forbid it! We know nothing absolutely certain, but we cannot think that the ballet will be overlooked. What Mr. Lumley has done for Italian Opera we need not say. The reputation Signor Verdi enjoys at the present time has been in a great measure owing to him. The many eminent singers he has brought out are well known; while the new works he has produced and the composers he has employed stamp his operatic administration as one of the most liberal and energetic on record. It is worthy note—not to go back to Jenny Lind, Sontag, and Sophie Cruvelli—that, in the three years of the "restoration" and last of his management, Mr. Lumley introduced each year a new singer, who grew at once into the highest favor—viz., Mdlle. Piccolomini, Mdlle. Titiens and Signor Giuglini, of whose talents and position before the public it is needless to say a word. In the ballet, however, the genius of Mr. Lumley shone forth with especial lustre. He was the Prophet of Terpsichore; and the omission of the ballet from these complimentary performances would, therefore, be a mistake. The dancers are just as anxious as the singers to show their old manager some

gratitude for former kindnesses. Indeed, we see no reason whatever why a grand choreographic display should not be a feature of the entertainment.

For the liberality and good taste displayed in his spontaneous offer of the use of the theatre Mr. Mapleson has won universal praise. True, it was an act of no less judgment than of kindness; for, as our readers will easily understand, it would not be for the interests of Her Majesty's Theatre that the "benefits" should take place any where else. But that detracts in no way from its grace. As the performances will not be given on subscription nights, they can only affect the public at large; and the public at large would be attracted, without reference to "house," on such an occasion. Mr. Mapleson at the same time, we are sure, was actuated by the most disinterested considerations, and the public will look upon him hereafter as something more than a mere *impresario*.

"*WEIBERTREUE* (*Così fan tutte*), comic opera in two acts, words by Da Ponte (German: by L. Schneider), music by Mozart," has very recently been revived at the principal lyric theatre of Vienna. Apart from the reception with which the reproduction of this opera met at the hands of the public, or rather, considering the equivocal success it achieved, it would appear to have been put up in order to test the question:—Was the management justified in placing this work before the foot-lights, after it had quietly slumbered in the library of the theatre for about thirty years—supposing we do not reckon the attempt to reanimate it, without any permanent result, by the Italians in May 1858? To produce one of Mozart's operas is an act in itself perfectly justifiable, firstly, on indisputable æsthetic and practical grounds, as in the case of his most important compositions; and, secondly, on historical grounds, as in the case of his operas of the second class and of his earlier period. Considerations which might, perhaps, deter other theatres from bringing out works that are not certain to draw should hardly exist in an establishment such as the Imperial Opera House of Vienna, the principal end of which professes to be that of an art-institution. If in Vienna, the very place where the Saltzburgh Orpheus lived and wrote, no fixed home is kept open for the cultivation of his music, where should this be done? Nay, we go further, and are of opinion that it is the artistic duty of the Imperial Opera at Vienna to produce periodically all Mozart's operatic compositions, one after another, in a certain time, though we are quite aware of the difficulties of the undertaking. A work, too, which has, for thirty years, lain fallow, is new for an entire generation; and this entire generation has a fair right to be made acquainted with it by actual representation on the stage. "Finally, however"—writes the Vienna *Presse*, with child-like ingeniousness—"apart from the above considerations" (considerations for which we have no space in the Musical World) "the management would be fully justified in the course it has taken by the success so lately achieved by *Così fan tutte* at the Italian Opera, Paris" (!).

WE have heard it rumoured that the late director of Her Majesty's Theatre is preparing for publication a history of the opera during the period of his connection with that theatre. Such a work cannot fail to possess great interest for the musical and artistic world, since the materials for its composition must be of extraordinary value; including personal anecdote, correspondence, and other details of varied character.

THE OPERAS.

Royal Italian Opera.—On Thursday *Masaniello* was repeated. Signor Naudin does not impress us greatly, but he has decided qualifications and may be found more than useful in parts of less importance than the King-Fisherman. On Saturday *I Puritani* was given for the introduction of Mdlle. Fioretti as Elvira. Mdlle. Fioretti comes with a good name from Vienna and St. Petersburgh, and has not belied her reputation. Perhaps Mr. Gye, having already Mdlle. Adelina Patti, Mdme. Miolan-Carvalho and Mdlle. Marie Battu, did not require another light singer of the florid school. Mdlle. Fioretti has a pleasing soprano voice, shows good training and invariably sings in tune. She pleased universally and was much applauded in the Polacca and in "Qui la voce," both of which she gave with indisputable charm of voice and great fluency, never for one bar, moreover, being at variance with the composer. For this the singer is entitled to unqualified praise. As an actress, we cannot think highly of Mdlle. Fioretti. Her excellent singing, nevertheless, will ensure her many admirers, in any part in which she may appear. Arturo was played by Signor Neri-Baraldi, Riccardo by M. Faure, and Georgio by Signor Ronconi. It was hardly fair to Signor Ronconi to introduce him after more than a twelve months' absence in so insignificant a part. M. Faure sang Riccardo's music like a genuine artist, and Signor Neri-Baraldi surprised every one by the manner in which he gave the difficult music of Arturo. *I Puritani* was repeated on Tuesday. On Thursday there was an opera, followed by a concert. Mdlle. Antonietta Fricci made her first appearance this season, and her first essay as Norma; and Mdlle. Carlotta Patti sang for the first time to a European audience. Both ladies were successful—Mdlle. Fricci being recalled after each act, and Mdlle. Carlotta Patti greatly applauded in three songs and a duet. The songs were "O luce di quest 'anima," from *Linda*, one of the grand airs of the Queen of Night from the *Flauto Magico* ("Gli angui infernali"), and Eckert's "Echo Song;" the duet, "Quanto Amore," from the *Elisir d'Amore*. The voice of Mdlle. Carlotta Patti somewhat resembles that of her sister Adelina in quality, but has a still higher range. It is indeed an exceptional soprano, reaching to F in *altissimo* with apparent ease, as was shown in Mozart's air, the *staccato* passages in which we have never heard surpassed in clearness, crispness, and purity of intonation. The concert was supported by Madame Didiee, Signors Baraldi, Ronconi, Tagliafico, and Herr Formes, all of whom sang popular pieces. The band played the overture to *Zampa*.

Her Majesty's Theatre.—The season opened on Saturday with *Il Trovatore*, the cast embracing the names of Mdlle. Titiens, Madame Alboni, Signor Giuglini and Mr. Santley. Of the opera and the singers not one word need be said. A splendid performance—the usual encores for "Il balen," "Ah! si ben mio," and the "Miserere"—the house crowded in every part—*soila tout*. On Tuesday the *Puritani* was given, with Mdlle. Titiens, Signors Giuglini, Gassier and Vialetti. This was not so good a performance as the *Trovatore*, although it presented some fine points, witness the singing and acting of Mdlle. Titiens in the finale to the first act, and Signor Giuglini's singing throughout the last scene. On Thursday *I Puritani* was repeated, and followed by a new grand ballet called *La Farfaletta*, composed by Signor Diani, music by Signor Giorza, in which Madame Ferraris appeared the first time for two years. Madame Ferraris, who was received with enthusiasm, danced splendidly; the various *pas d'ensemble* were admirably done; the groupings were picturesque; and the scenery was beautiful. The ballet was entirely successful, and would have been more so had it not been prolonged so far beyond midnight—had it begun earlier and finished sooner.

The Arts of Design.—We are requested to contradict a very current rumour, to the effect that Edmund Yates, Esq., of the Egyptian Hall, has offered a prize for the best design illustrating an important event in his life—viz., *The Finding of Harold*. We are sorry to hear it. More power at his elbow!

Mr. Sims Reeves has been engaged by Mr. G. W. Martin for the five remaining oratorio performances of the National Choral Society this season, and for the whole of the next season, for the handsome consideration (so it is reported) of fifty guineas a concert.

NONSENSICAL RHYMES FOR NONSENSICAL TIMES.

Under the above happily conceived title, this remarkable series of lyrical epigrams—which are meant to embrace, in one comprehensive scheme, every person, institution and object, animate or inanimate, comets, fixed stars and planets included, of possible public interest—will be continued, without "extraneous helps,"* by their ingenious originator, D. C.

LXXIII.

There was an old fool, "Tribouiet,"
Who had better leave off his fool's play,
Or he'll on some occasion
Fall in tribulation,
This presumptuous old fool, "Triboulet."

LXXIV.

There was an old tenor call'd Perren,
Whose voice was as thin as a herrin',
So to make it more fat,
He sang in his hat,
This deluded old tenor call'd Perren.

LXXV.

There was an old fiddler call'd Sainton,
Who would suffer his ways no constraint on;
When ask'd, "Then why wed?"
He nodded his head
And play'd "Rosin the bean," this old Sainton.

LXXVI.

There was an old basso call'd Corri,
Who said, "I'm exceedingly sorry,"
When ask'd to explain,
He sang a refrain,
This perplexing old basso call'd Corri.

LXXVII.

There was a conductor call'd Costa,
Who said, "I'll go back to Aosta,"
But most people believe
He's too prudent to leave
A land where he's some one, this Costa.

LXXVIII.

There was an old publisher, Leader,
From the publishing trade a seceder,
Who took to the bottle,
His old nose to mottle,
And drink to his friends, this old Leader.

LXXIX.

There was a queer fie call'd H. Jarrett,
Who said, "My adventures I'll narrate,"
But his friends cried, "Oh, don't,"
So he said, "Well, I won't,"
Which relieved all the friends of H. Jarrett.

LXXX.

There was a director call'd Ella,
To himself who sang "Love's Ritornella,"
So wrapt up was he
In *se ipsum* see,
That Narcissus was nothing to Ella.

LXXXI.

There was an old "fiddle" call'd Joachim,
Who resolving in wedlock to yoke him,
Came across Miss Schneeweiss,
When he in a trice
Transmuted her into Frau Joachim.

LXXXII.

There was a young lady call'd Jones,
Who exclaim'd, "I will come out as 'Bones,'"
But her pa' said "Avonia,
"If you do, I'll disown ye,"
So she took to the drama, Miss Jones.

LXXXIII.

There was a contralto call'd Dolby,
Who would never let *re mi fa sol* be,
But, flag nailed to the mast,
Sang out to the last,
This intrepid contralto call'd Dolby.

LXXXIV.

There was a composer call'd Tully,
Who complained that his works went off dully,
So some one observed,
"It was all they deserved,"
Which failed to console this old Tully.

LXXXV.

There was a young critic call'd Clarke,
Who said, "Here's a jolly good lark!
"They allow me to write,
"And vent out my spite,
"On all who don't please Campbell Clarke."

LXXXVI.

There was an old tenor call'd Cooper,
Who might have been only a "super,"
But when Reeves couldn't sing,
'Twas such a good thing
For a tenor so like Reeves as Cooper.

LXXXVII.

There was an old author call'd Dickens,
Who disdaining no nice little pickin's,
Read his works out aloud,
And exposed to the crowd
Tho person so sacred of Dickens.

LXXXVIII.

There was an old "special" call'd Nedwards,
Who always felt loth to go bedwards,
And when sent out to Poland,
Just off Heligoland
Turned up late at night, this old Nedwards.

LXXXIX.

There was a fair Madame Arditi,
Whose *sposo* said unto her, "Sweety!
"There's nothing on earth
"To my mind, that's worth
"My own dearest, Madame Arditi."

XC.

There was an old actor call'd Robson,
Whose choice was perforce that of "Hobson,"
Emden's grouts he must take,
Or shiver and shake
At the "Maybury Arms," this old Robson.

XCI.

There was an old stager, Ben Webster,
Who at puffing his house was a dabster,
His bills and placards
Covered endless square yards,
Till he puffed himself out, this old Webster.

XCII.

There was an old author, call'd Planche,
Whose appearance, like that of the Banshee,
Betokened some ill,
Most like to the till
Of those who employed this old Planche.

XCIII.

There was an old author call'd Brooks,
Who made such a number of books,
He became one himself,
And was laid on the shelf,
This diligent bookmaker, Brooks.

XCIV.

There was a burlesquer call'd Byron,
Who sat at puns all day perspirin',
And when none would come out,
With vexation he'd shout,
"Why ain't I George Gordon, Lord Byron?"

XCV.

There was an old playwright call'd Coyne,
Who was never too proud to purloin
His plots from the French,
As he toiled at his bench,
Knocking pieces together for coin.

XCVI.

There was a professor, Ferrari,
"*Humanum*," he said, "*est errare*,
"So if blunders you find
"In my book, never mind,
"Who is perfect?—not even Ferrari."

* Intended for certain presumptuous volunteers whose names will occur to their owners.—D. C.

XCVII.

There was an old tenor call'd Tennant,
Who was what a good number of men ain't,
A singer of taste,
And not in the last
Consaited about it, this Tennant.

XCVIII.

There was an old pianist, Charles Hallé,
Whose pretensions and skill didn't tally,
He was quick, and expert too,
But a certain concerto
Was a little too much for old Hallé.

XCIX.

There was a composer call'd Richards,
Who brought out "new" pieces in sich herds,
That, like the Welsh giant
Of whom "Jack" was defiant,
He two heads must have, this old Richards.

C.

There was an auld Davie M'Kennedy,
Wham, if shelter ye sought on a rainy day,
Ye could hear, brogue an' a',
At the Egyptian Ha'.
An' sleep tae the drone o' M'Kennedy.

CI.

There was an official call'd Yates,
Who open'd the Temple Bar gates
To those writers alone
Who were pals of his own.
So he Temple Bar shut up, this Yates.

D. C.

A Riddle.—"Why"—asked a certain arithmetical Bishop—"will a certain French barytone be sure to succeed if he's encored in a certain French duo with a certain French tenor?" Give it up? "Because *le duo* makes Faure."

ON TWO SENSATION PLAYS.

I.

Hey diddle diddle,
My story's a riddle,
I first run away with a groom;
When the vulgar dog croaked,
By his at least so I thought,
I then went away with a spoon.

II.

Ding, dong, dell,
Hubby's in the well.
Who pat him there?
That's the whole affair.

Who'll sit it out?
Folly's rabble rout.

III.

Aurora Floyd, Aurora Floyd,
The crowds each night by thee decoy'd,
Find out thy wondrous tale is
A real *bore*,
And nothing more
Than Aurora Bore-*realis*.

D. C.

Mr. David Fisher's Entertainment.—Although Mr. David Fisher has for some years been well known as a clever actor of comic parts, no one in London could have suspected that he was endowed with the multifarious talents which he displays in his new entertainment, called *Facts and Fancies*, now being given at the Hanover Square Rooms. He sings a descriptive song about the *Two Gentlemen of Verona*, set to a medley of tunes, with a piano accompaniment, after the manner of John Parry. He equips himself as a sailor, fringing his face with nautical whiskers that completely destroy his identity, and warbles the sea ditty of the "Mermaid" with a mixture of pathos and joviality that could scarcely be surpassed. A shabby coat and whiskers of another kind convert him into an itinerant Italian, and he plays on the violin a fantasia of his own composition with as much facility as if fiddling had been the sole purpose of his life. Also he sings with excellent taste a pretty song of which he has written both words and music, and, dressed as the somewhat "seedy" poet, gives an elaborate account of a never-to-be-equalled sensation drama, which is a masterpiece of absurdity and bombast. Some of his impersonations are connected together into a short monodrama; others are introduced without any perceptible plan, but all serve to show a surprising amount of energy and versatility. Nor does Mr. Fisher rely on his own unaided exertions. Miss Kate Mellon, new to London, displays a voice of considerable power by singing the "Bailiff's Daughter of Islington," and Mr. Wallace's "Lily Bells," and Miss S. L. Kilpack shows remarkable proficiency on the piano by performing one of Thalberg's brilliant fantasias, with other pieces.

NEW PHILHARMONIC CONCERTS.

A word must suffice to record that Dr. Wylde began his twelfth season on Wednesday last with one of the most splendid concerts he has ever given. Of his magnificent orchestra of eighty-five picked players we shall have other opportunities of speaking. Their performance of Beethoven's "Eroica" symphony was worth a "Jew's Eye." Nor were they less to be commended in Gluck's first *Iphigenie* overture, and Spohr's magnificent *Faust*, which ended the concert. In all these Dr. Wylde showed still further progress as a stick-master. There were two concertos, one for the clarinet by Mozart, and one for the piano by Weber—the former in A, a mature, the latter in C, an early work, both little known because rarely if ever played, and both with orchestral accompaniments, which were extremely well played. The clarinet was in the mellifluous mouth of Mr. Lazarus, the piano under the rose-tipped fingers of Madame Arabella Goddard. The gentleman has rarely, the lady never, played to greater perfection. Each seemed as it were inspired, and had the thing been practicable, one would have liked to hear the two concertos consentaneously, but, being in different keys, and on different keyed instruments, the thing was hardly practicable. The audience were delighted with Lazarus Mozart, and enchanted with Arabella Goddard Weber, and testified their delight and enchantment respectively by vociferous plaudits. We said on the roof of this article that a word would suffice; but suffice it, that a word has not sufficed, but must now suffice to add that the singers were Madame Lemmens Sherrington and Mr. Sims Reeves, who (in a word) sang together a duet from *Guillaume Tell*, and separately served out "savory slices" from the *Diamans de la Couronne* and *Acis and Galatea*; the lady adding to the already graceful and brilliant variations (gracefully and brilliantly delivered) of the live Frenchman, a *cadenza* (her own, or Hubby's?) less graceful and brilliant, "*ma* (as Giuglini says) *lungo*;" the gentleman, at once the "Acis" and "Polyphemus" of song, giving the "Love" song of the dead Saxon like an amorous swain, and the "Alarm" song like a shield-wielding, spear-casting demigod (Diamed for example), in the first awakening the sympathies, in the last rousing the enthusiasm, of his 1,850 hearers.

MONDAY POPULAR CONCERTS.

A word must record that the 124th concert (Monday last) was for the benefit of Mr. Hallé; that M. Vieuxtemps made his first appearance; that the quartets were, Haydn in E, and Beethoven in C (Rasoumoffsky); the solo sonata, Beethoven in G (Op. 31), to which Mr Hallé added some gavottes and musettes from J. S. Bach; that the concert ended with Beethoven's grand trio in B flat (Op. 97); that the singers were Misses Banks and Eyles; that M. Vieuxtemps was warmly received, and created a "sensation" in the Beethoven quartet; that Mr. Hallé played his best, and was, very naturally, in high favor; that the hall was very full; and lastly, that it was one of the best concerts Mr. Arthur Chappell has provided.

To the Editor of The Musical World.

Sir,—We observe that in your notice of the musical festival at Leeds on Easter Monday and Tuesday you have omitted all mention of the conductor, Mr. R. S. Burton. In justice to this gentleman, we beg to acknowledge through your columns his untiring exertions in training the chorus, and the care and skill with which he conducted the performances.—Your obedient servants, J. W. Atkinson.
Leeds, April 16, 1863. S. H. Ramsbotham.

To the Editor of the Musical World.

Sir,—Will you have the goodness to inform me which march by Beethoven was performed at the recent Royal Wedding in St. George's Chapel? There is a triumphal march in *King Stephen*, and also one from *Jaqueja*. Was it either of these?—Yours, &c., Dame Awe.
Manchester, April 1st, 1863.

EPIGRAM TO D. C.

Who pulled him out?
That's what it's about.

C. D.

A WELCOME.

Sea-kings' daughter from over the sea,
Alexandra!
Saxon and Norman and Dane are we,
But all of us Danes in our welcome of thee,
Alexandra!
Welcome her, thunders of fort and of fleet!
Welcome her, thundering cheer of the street!
Welcome her, all things youthful and sweet!
Scatter the blossom under her feet!
Break, happy land, into earlier flowers!
Make music, O bird, in the new-budded bowers!
Welcome her, welcome her, all that is ours!
Warble, O bugle, and trumpet, blare!
Flags, flutter out upon turrets and towers!
Flames, on the windy headland flare!
Utter your jubilee, steeple and spire!
Clash, ye bells, in the merry March air!
Flash, ye cities, in rivers of fire!
Welcome her, welcome the land's desire,
Alexandra!

Sea-kings' daughter as happy as fair,
Blissful bride of a blissful heir,
Bride of the heir of the kings of the sea,
O joy to the people and joy to the throne,
Come to us, love us, and make us your own:
For Saxon or Dane or Norman we,
Teuton or Celt, or whatever we be,
We are each all Dane in our welcome of thee,
Alexandra!

ALFRED TENNYSON.

MUNICH (25th March).—A concert given yesterday evening by Herr Carl Oberthür, harpist, from London, attracted a very numerous audience. Herr Oberthür, whose compositions for the harp have everywhere achieved a favorable reputation, thanks to other virtuosos, was once a pupil of the Royal Chapel here. During a residence of twenty years in London, he has earned for himself a justly-esteemed name. We were most favorably impressed with his performances yesterday; he not only displays eminent mastery over his instrument, all the difficulties of which he overcomes with incomparable skill, but he knows how to endue it with that soul without which all music is an empty sound. His compositions, too, are very pleasing. Great interest was manifested more especially for a duet, on motives from the *Huguenots*, played, with Herr Tombs of this place, on two harps. Herr Oberthür himself was loudly applauded, as were likewise all the other artists, such as the fair young vocalist, Mdlle. Schönfeld, and Herren Venzl, Werner, Strauss and Schönehen.—*Augsburger Abend-Zeitung.*

MRS. JOHN HOLMAN ANDREWS' last *soirée d'invitation* took place on Tuesday week, at her residence. The rooms were crowded by an elegant audience. The ladies and gentlemen (amateur) pupils of Mrs. Andrews gave an excellent performance of Spohr's fine cantata, "God, Thou art great." The difficult *finale* (*à la fugue*) was especially well executed. The singers were accompanied by Mrs. Andrews on the pianoforte in a thoroughly artistic manner. Several part songs and national airs were given with equal success. Mrs. Andrews and her daughter sang with Mr. Benson an "Ave Maria" by Herr Schlossser, with unexceptionable taste and style. Mr. Allan Irving was encored in Mercadante's aria, "Della Vita." The Misses Maberly, two clever pupils of Mrs. Andrews, gave a concerted piece, by Signor Pinsuti ("Le Spagnole") extremely well, the accompaniment being performed by Mrs. Andrews. We cannot conclude our notice of this *soirée* without noting the musicianly singing of Mrs. Blanchard Jerrold, in a charming ballad of her own. Mr. Field was the conductor, and Mr. Emile Berger accompanied at the piano.

THE NEW THEATRE IN THE HAYMARKET.—This project may be considered to be accomplished. The New Theatre Company announce the closing of the share lists on Tuesday next. The rumour on the Stock Exchange on Wednesday that upwards of 22,000 shares had been applied for sent them up to 2 premium. The company consists of 5,000 shares, of which one-third are said to have been privately subscribed for before they appeared in the market; little more than 3,000 would remain to satisfy the above applications. It is very satisfactory to see commercial enterprise investing in public amusements, and, if the prospects of this scheme are realised, we may hope to see the time when capital will recognise Theatres as a legitimate source of profit. People will associate respectability with whatever gives them a handsome income, and the Theatrical Profession will benefit socially by that commercial reflection.—*Era.*

IMPORTANT CORRECTION.—We are requested to state that Mr. Hair Friswell is not the editor of *The Hairdresser's Journal.*

LEIPSIC.—The programme of the Eighteenth Subscription Concert, on the 19th of February, was a peculiar one. First Part:—Symphony in C major, by the Abbé Vogler; air from *Hercules* by Handel, sung by Madlle. Amalie Weiss, of the Royal Opera House, Hanover; D minor Concerto, by Mozart, executed by Herr Reinecke, *Capellmeister*; recitative and aria from Gluck's *Orfeo*, sung by Madlle. Weiss.—Second Part:—Overture (No. 3) to *Leonore*, by Beethoven; Clarinet Concerto in E flat by C. M. von Weber, played by Herr Landgraf (member of the orchestra); songs with pianoforte ("An die Leier," by Schubert; "Frühlingslied," by Mendelssohn, and, additional, "Reiselied"), sung by Madlle. Weiss. The great feature of the concert was the young vocalist, who was fortunate enough to achieve an unusual and well merited success. Indeed, a fair artist, possessing a powerful and pleasing organ, and free from the bad habits indulged in by vocalists of the present day, while, at the same time, she boasts of an excellent method, a plain and beautiful pronunciation, and a most intelligent style, noble and delicate, but full of warm feeling—such person is a phenomenon sufficiently rare for us to congratulate ourselves most heartily on. When, in addition to this, the lady, as yet so very young, displays such good taste in the selection of her songs, singing Handel, Gluck, Schubert and Mendelssohn, whose compositions she really *can* sing, and sing, too, in the most entrancingly beautiful style (some few exceptions which we might take to her reading of the songs are too trifling for us to speak of them to-day), we feel ourselves transported to the palmy days of genuine singing, which, unfortunately, have almost completely faded from our recollection. In a word, Germany possesses a treasure which we cannot sufficiently prize. We will not institute comparisons, let the present be appreciated and enjoyed. It is to be hoped that Madlle. Weiss will afford the lovers of music in Leipsic frequent opportunities of again deriving gratification from, and speaking of her singing.

MR. PITTMAN'S LECTURES ON THE OPERA.—Mr. Pittman's third course of lectures on the opera before the members of the London Institution was brought to a conclusion on Monday last, the subject of the two former courses being the *Opera Seria*, that of the last course the *Opera en Comédie*. The theatre has been crowded nightly, and the interest of the lecture greatly enhanced by the manner in which the illustrations have been rendered. Miss Eleanor Armstrong, Mr. Perren, Mr. Walter Bolton, and Mr. Patey severally distinguished themselves by their excellent interpretation of the highest class of music, and both lecturer and his coadjutors received the hearty and well-merited congratulations of the audience on the eminent success which attended their exertions.

DEATH OF MR. JAMES ROGERS.—We regret to chronicle the death of this well-known comedian, which occured at his own house on Wednesday morning. On the previous night he had sustained his usual character, Effie Deans, in the burlesque, at the St. James's Theatre, but his physical sufferings were painfully evident throughout the piece. He made his first appearance in London at the Olympic Theatre, in 1842, in a piece written by Mr. Blanchard, and called *The Road of Life*. His performance as a street vendor of sweetmeats attracted public attention, and he rose rapidly in his profession. He is chiefly known in connection with the Strand burlesques.

Advertisements.

MISS MARION PITMAN will sing "THE BELLS OF ABERDOVEY," and Balfe's "KILLARNEY," at Madame Alboni's Concerts at Huddersfield on the 20th, and Durham on the 21st inst.

MISS F. DE COURCY will sing "THE SONG OF MAY," composed by HENRY SMART, at Mr. Howard Glover's Grand Concert THIS DAY.

MISS ELEANOR WARD (pupil of Mr. JULES BENEDICT) begs that all applications to her for engagements at Concerts Soirées, and for lessons on the Pianoforte may be addressed care of Mr. ROBERT W. OLLIVER, 19 Old Bond Street, W.

MRS. JOHN HOLMAN ANDREWS has the honor to announce that her annual classes (for Ladies only) for the practise of Vocal Concerted Music (Sacred and Secular) will commence on Thursday April 30th, at Two o'clock, and be continued weekly during the season. 50, Hatfield Square.

MADAME LAURA BAXTER will sing "THE FAIRY'S WHISPER," composed by HENRY SMART, at Mr. Howard Glover's Grand Concert THIS DAY.

MADAME LEMAIRE begs to announce that her Engagement at Her Majesty's Theatre does not prevent her singing at Concerts or Private Soirées, &c. Communications to be addressed to Mr. JARRETT, Concert Agent, 244 Regent Street, W.

MADAME THERESA ELLINGER will remain in London during the Season. Communications for Engagements to be made to Mr. JARRETT, Musical and Concert Agent, 244 Regent Street.

MR. SIMS REEVES will sing Blumenthal's Song of "THE MESSAGE" at the next Concert of the Vocal Association, St. James's Hall, Tuesday Evening, April 21.

MR. WALTER MACFARREN'S Concert of Pianoforte Music on Saturday Morning, June 6, at the Hanover Square Rooms.

MR. BRINLEY RICHARDS will return from Paris on the 20th of April. Letters to be addressed to him at No. 22, Rue du Faubourg, St. Honore.

APRIL 29.—Mr. HENRY LESLIE'S CHOIR, Hanover Square Rooms. The programme will include Westey's motet, "In Exitu Israel," Mendelssohn's psalm, "Why rage fiercely the heathen." Pianist, Charles Halle. Tickets, 5s., 2s. 6d., and 1s. Addison's, 210, Regent Street; Hanover Square Rooms; Austin's ticket-office, 28, Piccadilly; and all musicsellers.

WM. GOODWIN has removed from 39 Wellington Street, Strand, to No. 2 Duncan Place, Leicester Square.

MONSIEUR JULES LEFORT will arrive in Town for the season on the 15th of May. Letters or engagements of any kind direct to the care of Herr Louis Engel, 31 Grosvenor Street, Grosvenor Square, W.

SIGNOR FERRARI begs to announce to his Friends and Pupils that, having recovered from his serious accident, he has resumed his professional avocations. 32 Gloucester Terrace, Hyde Park, W.

SIGNOR AND MADAME BADIA are in London for the Season. For Engagements for Concerts, Soirées, &c., apply to Mr. JARRETT, Music and Concert Agent, 244 Regent Street, W.; and for Lessons in Singing to Signor BADIA, at his residence, 29 Upper Berkley Street, West Connaught Square, W.

S. BLUMNER'S SOIREES, at Hanover Square Rooms, on April 24, May 28, and June 19th. Full particulars will be duly announced. Address, 3, Pelham Crescent, Brompton.

HERR OBERTHUR begs to inform his friends and pupils that he has returned to London from his recent concert tour in Germany. 1 Talbot Terrace, Westbourne Park, W.

HERR LOUIS ENGEL will return to town on the 15th of April. His Harmonium Recitals will begin on the 1st of May. Address, 31, Grosvenor Street, Grosvenor Square, W.

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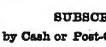

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Conductor, SIGNOR ARDITI.

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will have the honor to make his First Appearance on SATURDAY, 2nd May.

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will make her début, for the Season, on THURSDAY WEEK, 7th May.

Doors Open at Half-past Seven. The Opera will commence at Eight o'clock precisely.

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HANOVER SQUARE ROOMS.

A CONCERT will be given on Monday Evening, the 27th inst., on behalf of Mr. John Watson, Photographer, late of Regent Street, &c., who has been totally blind for twelve months, and for which the following eminent artists have kindly volunteered their services:—Vocalists: Mad. Lemmens Sherrington, Miss Edith Wynne, Miss Eyles, Mr. John Morgan, Mr. Ramsden, and the West London Madrigal Society, conducted by Mr. Heming. Instrumentalists, Mr. Joseph Heine and Mr. Lee Summers. Conductor, Mr. George Lake. Tickets, 1s. 6d., 5s., and 2s. 6d., at the principal Musicsellers, and at the Rooms.

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IT is respectfully announced that Mr. Sims Reeves will sing in the following Oratorios during the present season:—"The Creation," 29th; "Hymn of Praise" and "Stabat Mater," "Elijah," "Israel in Egypt," "Judas Maccabæus," &c. Mr. Sims Reeves has also accepted an engagement to sing for the National Choral Society the whole of the next season, commencing November. Tickets now ready for the 29th. Offices: 14, 15, Exeter Hall.

NEW PHILHARMONIC CONCERTS, St. James's Hall. Director and conductor, Dr. Wylde.—First appearance of Mdlle. Carlotta Patti in a concert room (by permission of F. Gye, Esq., Italian Opera, Covent Garden).—Programme of the Concert, Wednesday evening, April 29, and Public Rehearsal, Saturday afternoon, April 25. Orchestra and choir, 350 performers. Principal violins, Herr Molique and Mr. Henry Blagrove. Part I. Chorus, Hark the merry-toned horn (The Seasons)—Haydn; Overture, Coriolanus, Beethoven; aria, Udisti d'una Madre (Zauberflöte), Mdlle. Carlotta Patti (her first appearance in a concert room)—Mozart; concerto in E minor, pianoforte, Herr Jaell Chopin; aria, Mdlle. C. Patti—Bellini; symphony in A minor, 1st movement, Allegro agitato, 2d movement, Scherzo, 3d movement, Adagio, 4th movement, Allegro Finale Maestro—Mendelssohn (this symphony is known as the Scotch symphony). Part II.:—Aria, Mr. Renwick (of the London Academy of Music)—Handel; concerto, violin, M. Vieuxtemps—Vieuxtemps; song, The Echo, Mdlle Carlotta Patti; overture, Jessonda Spohr. Tickets at the musicsellers; and at Austin's ticket office, St. James's-hall—for the concert, 10s. 6d., 7s., 5s., 3s., 2s., 1s.; for the public rehearsal, 7s., 5s., 3s., 2s., 1s.

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MRS. STEWART HOWARD will give her first *Matinee* of Scottish and other Music, under distinguished patronage, on Saturday next, 2nd May, Queen's Concert Rooms, Hanover Square, to commence at three o'clock, at which the following artists will appear: Mad. Weiss, Mad. Fanny Huddart, Mrs. Stewart Howard, Herr Reichardt, Mr. W. Weiss, M. Sainton, Mr. Lucas, and M. Paque. Conductors, MM. Hargitt and G. B. Allen. Tickets and programmes may be obtained at the Rooms, and of Mrs. S. Howard, 71 Cambridge Street, S.W.

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MDLLE. BONDY begs to announce that her Third Concert will take place on Saturday morning, the 2nd of May, at three, assisted by Miss Marian Moss, Mr. Henry Blagrove, Mons. Paque, Mr. Allen Irving, Conductor, Herr Wm. Ganz. Family tickets to admit three, One Guinea; single tickets, 10s. 6d. each. Address: 11, Duke Street, Portland Place.

ROYAL SOCIETY OF MUSICIANS, ST. JAMES'S HALL.—May 6TH, Handel's MESSIAH, full Orchestra and Chorus. Mdlle. Titiens (her only appearance this season out of Her Majesty's Theatre), Mdlle. Parepa, Miss Ellen Hughes, Miss Lascelles, Mr. Sims Reeves, Mr. Whitfin, Mr. T. A. Wallworth, Mr. Santley (by kind permission of Mr. Mapleson), Mr. Lewis Thomas and Mr. Weiss. Conductor, Professor Bennett. Tickets, 10s. 6d., 5s., and 3s., at Austin's, 28 Piccadilly, and all Musicsellers.

MADAME LIND-GOLDSCHMIDT.

ST. JAMES'S HALL, PICCADILLY, FRIDAY EVENING, MAY 1ST, 1863.

MR. and MADAME GOLDSCHMIDT having kindly promised their services in aid of the Royal Hospital for Incurables at Putney, the directors have the honor to announce that a Grand Performance of Handel's Cantata, ACIS ET GALATEA (THE POETRY BY MOSCHUS) will take place at the St. James's Hall, Piccadilly, on Friday Evening, May 1, commencing at Eight o'clock, the Solo Parts by the following eminent artists:—Madame Lind-Goldschmidt, Madame Lemmens-Sherrington, Miss Lascelles, Mr. Montem Smith, and Mr. W. H. Weiss. The Band and Chorus will be complete, comprising upwards of Two Hundred Performers. Conductor, Mr. Otto Goldschmidt. The Cantata will be preceded by Handel's orchestral concerto, No. 12 (grand). Sofa, Stalls and First and Second Rows of Balcony, One Guinea; Area, Lower Gallery, and Third and Fourth Rows of Balcony, Half-a-Guinea; Back Seats of the Area and Upper Gallery, Seven Shillings; orders for which will be received at Mr. Mitchell's Royal Library, 33 Old Bond Street; at Messrs. Addison and Lucas's, Regent Street; at the principal Libraries and Musicsellers; and at the Offices of the Hospital No.10, Poultry.

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Published at the Office: 15 Beaufort Buildings, Strand, and to be had of all Newsvendors and Booksellers.

MUSICAL SOCIETY OF LONDON.

The third concert, last night, was marked by two events of uncommon interest—viz., the success of a new violinist, and (*mirabile dictu!*) the success of a new symphony. The following was the programme:—

PART I.

Overture (Leonora, No. 3) ...	...	...	Beethoven.
Recit. and Aria—"A te rieli" ...	...	...	Mercadante.
Concerto (violin) in D minor ...	...	...	Molique.
Duet (Jessonda)	...	...	Spohr.
Overture (Melusine)	...	...	Mendelssohn.

PART II.

Symphony, No. 1, in A major (Op. 19) ...	...	...	Silas.
Aria (Le Prè aux clercs)	...	...	Herold.
Overture (Preciosa)	...	...	Weber.

Conductor, Mr. Alfred Mellon.

When we style Mr. Carrodus "a new violinist," we mean now in a sense affecting his reputation as a first-class player—for first-class he is, and of the most legitimate school. A pupil of that justly-renowned master, Herr Molique, he has long been known to "the profession," as well as to certain amateur circles, where his pretensions have met with warm recognition; but—perhaps, because he is an Englishman—he has been allowed so few opportunities of honorable distinction, in "high places," that his appearance last night, and, let us add, his triumphant success, in the orchestra of the Musical Society of London, will, or we are very much mistaken, be looked back to by the young musician as the beginning of a new epoch in his artistic career. To play at the Bradford festival (Mr. Carrodus is a Yorkshireman)—or even to play at the Crystal Palace, or the Monday Popular Concerts, where Herr Manns and Mr. Arthur Chappell are setting good examples all the year round—is to brave a far less trying ordeal than to appear before such an audience as is usually assembled at these exclusive entertainments, where all musical London may be said to sit in judgment. But Mr. Carrodus, nothing daunted, took up one of the most difficult of concertos—selecting it, with a discretion to be applauded, from among the many admirable compositions of his master—and, trusting to his memory for the whole, played it before this formidable tribunal with calmness and self-possession, a spirit and mechanical perfection that must have thoroughly satisfied Herr Molique, presuming he was present, and which more than satisfied the audience at St. James's Hall, who have seldom given vent to such enthusiastic feeling or recalled a performer at the termination of his performance with heartier unanimity. We hope to find many occasions of recurring to Mr. Carrodus, and are therefore content at present to record his eminent and richly-deserved success. We hope, too, that this one trial may have placed the young Englishman in that position to which he has been for some years entitled, but which it has not until now been his good fortune to get a chance of obtaining.

To Mr. Silas our congratulations are equally due, inasmuch as his Symphony in A major was no less entirely successful and no less enthusiastically applauded than the performance of Molique's concerto by Mr. Carrodus. Mr. Silas is a Dutchman; and we have good reason to believe that this symphony (his first attempt of the kind) is the best symphony produced by a Dutchman—unless, indeed, we must let have it, Ludwig van Beethoven, being of Dutch descent, is to be regarded in the light of a Dutch composer, in which case "Silas" must perforce yield up the palm to "Beethoven." The Symphony in A is a work of high pretensions, written throughout with singular cleverness, brilliantly scored for the orchestra, and vigorous from first to last. Strikingly original it is not, inasmuch as its author, while composing it, has been considerably influenced by Beethoven, Mendelssohn, and even Schumann. We have said "even" Schumann, but perhaps in strict justice should withdraw the "even," the most noticeable instance of quasi-plagiarism in Mr. Silas's work—not excepting the unmistakeable references to the Ninth Symphony and other inspirations of Beethoven—being a passage in the second part of the first movement, which can clearly be traced to the *scherzo* of Schumann's symphony in D minor, by any one acquainted with that unequal, but by no means uninteresting composition. However, disregarding imitations and reminiscences, and accepting for granted the "mixed" style that characterizes it throughout, Mr. Silas may be fairly complimented on having written a work of, just now, very uncommon merit. The symphony is beyond comparison the most masterly effort of his pen—at least so far as a somewhat extended acquaintance with his published and unpublished music enables us to decide, and, as the sequel showed, the directors of the Musical Society of London were fully warranted—especially after the applause with which it was greeted at the trial in the Hanover-Square Rooms—in bringing it forward at one of their concerts. A more magnificent performance of a new and elaborate orchestral piece was probably never heard. As usual, when entrusted with the duty of getting up an untried work, Mr. Alfred Mellon brought all his ability and all his energies to the task, and to him Mr. Silas owes no small share of his success. The audience seemed thoroughly pleased with every one of the four movements, making no distinction between the first *allegro* and the rest, although that is undoubtedly the most finished, as it is the most spirited, part of the symphony. The *andante*, *scherzo*, and *finale*, nevertheless, all contain much that is excellent, much that is striking, and (rare merit) nothing that is dull or tedious. At the end of the performance Mr. Silas was loudly summoned forward, and on appearing in the orchestra was vociferously cheered by the whole room. A more flattering tribute to his talent could hardly have been anticipated, even by those who rate it most highly.

The glorious *Leonora*—the third of the *Fidelio* series of overtures—was played, as might have been expected, from the superb band under Mr. Mellon's direction, a band hardly to be matched in Europe. Almost every one wished to hear it a second time, and the desire was expressed in the most emphatic manner; but the length of the programme in general, and the overture in particular, taken into consideration, the conductor did well to resist it. Mendelssohn's enchanting illustration of the old German legend of *Die Schöne Melusine*, the most delicately woven of all those exquisite musical poems to which he has modestly given the name of "concert-overtures," was also finely played, but a little too fast, as we thought, for the convenience of the wind instruments, and, indeed, occasionally of the "strings." An ideal performance of the *Melusine*—such, for example, as that which was heard last season of the *Meerstille und glückliche Fahrt* ("Calm sea and prosperous voyage")—is yet to be attained. Herr Manns, without exactly realizing it, has approached very near to the desired perfection with his little orchestra at the Crystal Palace, which the addition often of a dozen stringed instruments would render unassailable.

The vocal music was commendable in every sense. The two solos were precisely suited to the respective talents of the accomplished ladies to whom they were assigned, and the duet is one of the most beautiful "numbers" from Spohr's best opera. Madame Sainton Dolby has never sung with more artistic refinement or more true expression than in the *aria* of Mercadante, which she made almost as acceptable as if it had been true gold—genuine, instead of "Brummagem," Rossini. No one now sings the modern French dramatic music—of which the air from Herold's opera (violin, M. Sainton) is a good specimen—better than Madame Sherrington. A more picturesque and spirited piece to wind up this capital concert than Weber's overture to *Preciosa* could not have been selected.—*Times, April* 23.

[We have been informed that the first two movements of Mr. Silas's symphony were composed as far back as 1852, and that in 1860 he substituted the present *scherzo* and *finale* for the original movements bearing those appellations. Our impression, nevertheless, remains that the first movement is the best; but we shall be glad of an opportunity to correct it.—ED. M. W.]

VOCAL ASSOCIATION.

The Vocal Association (conductor, Mr. Benedict) produced another novelty, at its fourth concert, in the shape of an operetta, the words and music by Mr. Chalmers Masters, a professor favorably known in musical circles of late. The name of the operetta is the *Rose of Salerno*. The music, comprising three choruses, a serenade (also for chorus), a duet for soprano and tenor, a trio for soprano, tenor, and bass, two soprano solos (one with chorus), a ballad, and a *finale*—is of a light and agreeable texture, tuneful, cleverly written, and never dull. The singers were Madame Lemmens-Sherrington, Messrs. Tennant, Sims Reeves, and Weiss; the accompaniments were played upon two pianofortes, by the composer himself, Messrs. G. Baker, Frank Mori, and Emile Berger. This was, of course, a drawback; but, as the Vocal Association boasts of no orchestra, it was inevitable. The operetta was entirely successful, piece after piece (the solos especially) being applauded. The ballad—"Thou knowest that I was first to leave"—which enjoyed the great advantage of being sung by Mr. Sims Reeves, was loudly encored; and at the end Mr. Chalmers Masters was unanimously called forward. There was also a selection from Miss Virginia Gabriel's *Dream-Land*, including the graceful air, "Slumber, nurse, nurse" (Madame Sherrington), the bass song, "Dreams of those who love me" (Mr. Weiss), and two of the prettiest of the choruses, besides the *finale*. Miss Gabriel's music loses nothing by a closer acquaintance—a compliment not invariably due to new works of the sort. The most interesting of the detached pieces allotted to the choir was Meyerbeer's very impressive *cantique*, entitled the "Aspiration"—the words from the Latin of Thomas a Kempis's *De Imitatione Christi*—in which the solo (for a bass voice) was artistically delivered by Mr. Weiss. There were also many (too many) isolated songs, contributed by Miss Julia Elton, Miss de Courcy, &c. (in addition to the singers already named), three of which were redemanded—a ballad by Mr. G. B. Allen, "The Ayah's Lullaby (Miss Julia Elton), a song by Claribel "I remember it," and M. Blumenthal's "Message" (both by Mr. Sims Reeves). The last was vociferously called for, but with Mr. Reeves's usual (and commendable) reticence, he politely

declined the compliment. A *fantasia* on the harp, by that excellent harpist and musician, Herr Oberthur, and two pianoforte solos, by Mdlle. Marot de Beauvoisin, a very talented player, the first of which—Liszt's piece on the Skating dance in the *Trophée*—was encored, upon which Mdlle. de Beauvoisin gave Mr. Benedict's elegant improvisation on "Cherry ripe," one of the shortest and prettiest solos for the piano extant; the prayer from *Masaniello*, and Mendelssohn's "Spring" (part-song) were also included in a programme which would have been doubly entertaining had it been about half as long. When will concert-directors act upon the wholesome wisdom inculcated by the stalest of adages?—"Enough"——but, no, we need not cite it.

PHILHARMONIC CONCERTS.

The concert societies, since we last were able to speak of them, have been as busy as the Italian Operas themselves, if not, indeed, busier. The third concert of the Musical Society of London, for reasons stated at the time, was one of such importance as to deserve immediate notice, but other performances have taken place of too great interest to be passed over without a word of recognition. First and foremost, the time-honored "Philharmonic"—as hopeful and vigorous in its 51st year as though it were still in the bloom of youth—presented its subscribers, at its third concert, with an admirable programme, including Mozart's queenly symphony in E flat—his most graceful and beautiful, if not his finest; Mendelssohn's in A major—the one with which the enthusiastic young musician was inspired by the sights and sounds and sunny clime of Italy: Beethoven's overture to *Leonora*—the third and grandest of the *Fidelio* series; and Weber's impetuous *Ruler of the Spirits*. All these well-known and universally-admired compositions were admirably given, perhaps the most striking display of band playing being that bright and genial work which was written expressly for the Philharmonic Society, and first performed, under its author's own direction, on the 13th of May, 1833. The 30 years that have transpired since then—during scarcely half of which the ever-advancing and ever-progressing Mendelssohn was permitted to enrich the art with new masterpieces (he died in 1847)—have not robbed this fascinating symphony of any of its freshness, any of its melodious spontaneity; and certainly we have never heard it played with more fire, precision, and correctness, the times of each movement being indicated by Professor Sterndale Bennett with such punctilious exactness that one might have fancied Mendelssohn himself (whose high opinion of our countrymen's ability as a conductor is on record) was directing the performance. The concerto—Weber's in E flat, for pianoforte, besides being a masterwork, was heard with all the more satisfaction in consequence of its being intrusted to one of the youngest and most steadily advancing of our English pianists—Mr. G. W. Cusins, who played better, far better, than we remember him to have played on any former occasion, exhibiting qualities both of style and mechanism that brought out in effective relief all the more salient features of the music—music which bears the impress of Weber's romantic spirit in every movement. The singers were Mademoiselle Trevan, who gave "Ocean, thou mighty monster," with remarkable energy; and Mr. Santley, who in the splendid song of Count Almaviva, "Vedrò mentr'io" (*Le Nozze di Figaro*, act 2), showed the qualifications most essential to a singer of the "classical" (genuine) school. This concert was honored by the presence of the Princess Helena and Louise, Prince Alfred, and a distinguished "suite." At the next (May 4) their Royal Highnesses the Prince and Princess of Wales have intimated their intention of being present. The programme, among other things, is to include Beethoven's music to *Egmont*, the *Pastoral Symphony*, and Professor Sterndale Bennett's fourth pianoforte concerto, performed by Madame Arabella Goddard.—*Times*.

HERR PAUER'S HISTORICAL PIANOFORTE CONCERTS.—The second performance came off on Monday, and was devoted to various schools, ranging from Scarlatti down to Kullak and Willmers. The selection comprised—*Presto* in G minor, and *Allegro* in G minor, Scarlatti; two fugues, Porpora; Sonata in C minor (No. 11), Martini; *Sonate di chavicembalo*, Paradisi; Sonata in C major, Clementi; Studies, Cramer; "*Canon a due*," and "*Fugue* on an air by Mozart," Klengel; *Nocturne*, in A major, and *Divertissement*, in E major, John Field; Two Studies, Kalkbrenner; Fantasia, in B major, Charles Mayer; "La Violetta," Henri Herz; "*Les Arpèges*," Kullak; "*Senkucht am Meere*," Willmers. We shall recur to these performances very shortly. Willis's Rooms were again filled by a brilliant audience.

A NEW OPERA.—The whole of the music of Mr. Aguilar's opera *The Wave King* was sung on Friday evening at 148, Westbourne Terrace. The solo parts were entrusted to Miss Eleanora Wilkinson, Mdlle. Emma Charlier, Messrs. Galer and Frend (amateurs), and Mr. Penna. The choruses were given by amateurs. All acquitted themselves admirably, and evidently sang *con amore*. The opera appears full of melody and dramatic effect. The plot is founded on a romantic German tale.

THEATRICAL INVESTMENTS.

Mr. Dion Boucicault, Proprietor of the Theatre Royal, Westminster, attended on Friday week at the Lambeth Police-court, and addressing the Hon. G. C. Norton, called his attention to a placard, copies of which had been pasted for some days in front of the Westminster Theatre and elsewhere. Mr. Poucicault handed to Mr. Norton a broad-sheet, printed in large characters, as follows:—

INVESTMENTS IN THEATRICAL PROPERTY.—Shares £500 each, with a transferable admission to every performance, and to every part of the Theatre Royal, Drury Lane, only now realise about £40. The shares in the late Covent-garden Theatre are sold, through being burnt down. The rent of Drury-lane Theatre was one £11,000 per annum; it is now £5,000, a depreciation of more than one-half. A popular West-end Theatre was £4,500 per annum; it is now reduced to £2,000 a-year. Theatres are deemed by fire insurance offices twenty-fold more hazardous than any property, that is, £2 10s. per cent. is charged, instead of 2s. 6d. Vanity fair.

Mr. Boucicault said his Worship would observe that the object of this document, and which was perfectly plain on the face of it, was intended to injure a company composed of persons of rank and respectability. In fact, he (Mr. Boucicault) might call it a conspiracy to injure the company, and if any doubts remained they would be removed by the fact that these placards were exhibited principally in front of the offices of the company, the bankers of the company, and his (Mr. Boucicault's) Theatre. The circumstance to which he more particularly wished to direct his Worship's attention was, that the placard bore no printer's name, and this, he understood, brought it under the scope of his (Mr. Norton's) jurisdiction. *Mr. Norton*—I see it has no printer's name. Have you discovered the name of the printer?" *Mr. Boucicault*—I have not; but a Mr. Barber, who appears to have the distribution of the bills, has admitted that he does so by the instructions of the Acting-Manager of the Adelphi, Mr. Martin. *Mr. Martin*—I hope not." *Mr. Boucicault*—"Well, Sir, on the admission of Mr. Barber my messenger called on the Acting-Manager at the Adelphi, and he did not deny the fact. It was pointed out to him that the bills had not the printer's name to them as required by law, and his reply was that he cared nothing about it, and would continue to circulate the bills. I promised to take no notice of what had occured if they discontinued this annoying course, but they refused to do so; and I may as well state that in what I am now doing I have the perfect concurrence of the directors of the company." *Mr. Norton*—"How long has this system of annoyance been carried on?" *Mr. Boucicault*—"For ten days, and what I object to is the very objectionable manner in which the annoyance is made." *Mr. Norton*—"I find it stated in the bill before me that a popular West-end Theatre, which had been let at £4,000 per annum, is now let at £1,000 a year. Do you know the Theatre alluded to?" *Mr. Boucicault*—"Yes, the St. James's; but the bill says nothing of the fact that the Princess's Theatre, which used to let for £1,200, is now let at £4,000." *Mr. Norton*—"The object of the new company, I understand, is to build Theatres more convenient and commodious." *Mr. Boucicault*—"It is, Sir." *Mr. Norton*—"Do they intend taking your present Theatre?" *Mr. Boucicault*—"Yes; but they also contemplate building a Theatre in the Haymarket." Mr. Norton here referred to the Act of Parliament, 2d Vic., cap. 12, which imposes a penalty of £5 on printers omitting to place their names and residences to every paper printed by them, but found that no actions or proceedings for penalties can be commenced except in the name of the Attorney or Solicitor-General. On hearing this, Mr. Boucicault said he should at once consult his attorney on the subject, and having thanked Mr. Norton for his courtesy and attention, left the court.

CAMBERWELL HALL.—Miss Rose Hersee, one of our most popular soprano, gave her annual concert in the above suburban *locale* on Friday evening, April 24th. There was a strong array of talent, including Madame Laura Baxter, Miss Topham, Messrs. Fielding, Montem Smith, Shoubridge, Paul Standish, Lawler, de Fontamer and Frank d'Alagen (vocalists), and M. Emile Berger and Mr. Lewis and Stephen Clark—instrumentalists. The programme was "Miscellaneous," but well suited, we have no doubt, to suburban and Camberwellian ears and understandings. Miss Hersee displayed her talent in various styles: singing Bishop's "Bid me discourse," Signor Ardit's "Bacio," and H. Hersee's song "Hide not thy beauty," and taking part in the duet, "As it fell upon a day," with Madame Laura Baxter, and in Bishop's glee, "When wearied wretches," with Messrs. Fielding, Montem Smith and Lawler. Miss Hersee was lonely and deservedly applauded on each occasion. The Camberwell connoisseurs may perhaps be a little partial in the distribution of their favors, but none who heard the the young lady sing on Friday evening could say the favors were misplaced. Among the instrumental performance M. Emile Berger's execution of a fantasia on the *Ballo in Maschera*, composed by himself, was much admired. The conductors were M. Emile Berger, Mr. F. Kingsbury, Herr Lehmeyer and Mr. George Lake.

ARTHUR SKETCHLEY'S TELEGRAMS.*

TEXT—Sensation Tune.

I.

HERR VON REUTER's is the name,
In any rank or station,
Entitled to the highest fame,
For general information.
Throughout the world, north, east, or west,
His eyes and ears extending,
Of news he's always in the quest,
And messages is sending.
Clickety, clickum, clickum click,
He works the electric handle,
And sends, as fast as you can think,
All foreign news and scandal.
Here and there, and everywhere,
Wherever we may loiter,
We learn how this great world doth fare,
From the "Telegrams of Reuter."

II.

First comes France, where soon will be
A general election;
But the "Préfets" spare the voters free
All trouble of selection.
'Gainst opposition candidates
Napoleon's sure to start his,
For all opponents such he hates.
And calls them "ancient parties."
Thus manhood suffrage, as we say,
Or suffrage universal,
Means putting manhood quite away,
And going back to nurse all.
Here and there, &c. &c.

III.

In America, where North and South
Are wide as poles asunder,
There rolls from out the Northern mouth
The usual empty thunder.
They vow the South in dire distress
To a certain doom is fated,
And in ninety days—say more or less,
Must be annihilated.
But Davis's Straits by us is thought
An expression geographic,
Not ninety wins, but "two nine naught,"
By smashing Northern traffic.
Here and there, &c. &c.

IV.

In Greece, where there's a throne to let
On tenancy at will, sirs,
Which they tried so long and hard to get
An English prince to fill, sirs;
They for their offer so polite
Have now found an acceptor,
As we mostly do when we invite
Folks to the Crown and Sceptre.
Our Prince now of his Bride so fond,
In the Greeks feels interested;
Like them he's in a Danish bond
His happiness invested.
Here and there, &c. &c.

V.

From Poland, where a dauntless race
Is fighting for its freedom,
The telegrams their fate that trace,
With beating hearts we read 'em.
No Russian mercy will they try,
While glory on each one shines,
But staunchly mean their scythes to ply
And make hay while the sun shines.
Strange! we treasure waste and mess,
To find a pole magnetic,
While to human Poles within our ken
We're only sympathetic.
Here and there, &c., &c.

VI.

Next Spain, that state wherein so long
There has been "something rotten,"
Whose word is not worth an old song,
And her plighted faith forgotten.
The "Spanish" once in vulgar speech
Had cash and ready wage meant,
Now it signifies the fragrant breach
Of all finance engagement;
Castilian honor's vanish'd clean,
Nor will they re-instate it,
But by dribblets of repayment mean
Just to electroplate it!
Here and there, &c. &c.

VII.

Italy's paid Napoleon's bill,
And calls herself a kingdom,
Tho' intruders all she couldn't kill,
But only just has wing'd 'em.
The goal so hard for which she strain'd
Has prov'd a vision airy,
For the *statu quo* is still maintain'd
Meaning *statu papillare;*
While troubles in the South reveal,
From Piedmont's yoke it flinches,
What boots the spur? 'tis in the heel
The boot Italian pinches.
Here and there, &c. &c.

VIII.

Old England, where from all the world
Lines telegraphic centre,
Where Freedom's banner floats unfurl'd
And her voice sounds like a Stentor;
In the tidings hence our foes discern
Her tranquil strength no blot on,
For her lamp of life still bright doth burn,
Although it has no cotton.
So when a Yankee envoy grants
Safe conduct to our navies,
He'll find, despite his empty vannts,
His conduct not so safe is.
Here and there, &c. &c.

C. L. KENNEY.

SOCIETY FOR THE ENCOURAGEMENT OF THE FINE ARTS.—The council of this society made rather a bold venture on Thursday evening, in giving a reading of the tragedy of *Antigone*, with the whole of Mendelssohn's sublime music, and with an amount of success which must have been highly gratifying to all concerned. This interesting performance took place at the Suffolk Street Gallery, kindly lent for the occasion by the Society of British Artists, and all the apartments in which were filled to overflow. The "reading" was undertaken by Miss Edith Herand and Mr. Adolphus Francis, who gave an impressive rendering of the poet's stirring periods. The choruses were most efficiently rendered by the members of the Polyhymniac Choir; a small but well-selected orchestra completing the musical arrangements, which were ably conducted by Mr. Alfred Gilbert. The applause was warm and appreciative throughout, and at the conclusion rose to enthusiasm.

* Copyright.

DUBLIN.—The concert of the University of Dublin Choral Society, which was to have taken place on Friday, but was postponed in consequence of Miss Pyne's illness, came off last evening, the Philharmonic Society having, with much courtesy, given up the room for the occasion. Miss Pyne was still unable to appear, and her place was taken by Miss Hiles. The other principal singers were Messrs. Perren, Patey and Millar. We look upon the University Choral Society as being the most important musical union in Ireland. From it those who leave college to fulfil their various duties, both at home and abroad, carry with them a taste for the art, and are, therefore, able to disseminate its civilizing influences. To those who take holy orders its importance is obvious; and, indeed, in all the situations of life to which the educated man may be called, a knowledge of music and an acquaintance with the works of the great masters will be found an important element, both in his social and public character, more particularly in the former, as it is in the household the practice of the art has the most refining effects. Hence, it must be evident that the works studied by the University Choralists should be of the highest order, and that at their concerts nothing should be produced which has not this elevating tendency. Now, the portion of the music given last evening to which the most attention had been paid in preparation was Dr. Stewart's "Installation Ode." This composition, as a piece for the occasion of the installation of the Earl of Rosse as Chancellor of the University, might have been permitted to pass; but when it is performed with all due parade at a concert subsequently, it seems to court criticism, and, were we to forbear speaking of it, we should cease to interpret between the artist and the public. The advice of the old writer to poets is equally applicable to musicians—namely, to weigh well what they are able to do, and to choose a subject suited to their abilities. He also recommends authors to keep their compositions beside them for a few years before they are permitted to see the light. Now, if Dr. Stewart had followed this advice, the ode under notice would not have been performed last evening. He has yet a great deal to learn in the manner of composition. He has yet not only to study, but to hear the works of the great choral and orchestral writers, ere he is fitted to aim so high as his ambition tempts him to in the work under notice. It contains little melody, the voicing of the choruses and the instrumental treatment are in close imitation of Mendelssohn's peculiarities—his inspirations being beyond the imitator; and, though there are here and there some evidences of musician-like handling, both for voices and orchestra, yet as a whole the work is crude, mediocre, and pretentious. We should not have dwelt so long upon this subject were it not that there are many young persons who, without thought and discrimination, praise this music, thereby doing much mischief to the progress of the art amongst us. The other portion of the concert consisted of a selection from the *Messiah*, which was very carelessly rendered. Indeed, it appeared to us that the entire attention was given to the preparation of the ode, as in it the orchestra and chorus were much more efficient than in the music of Handel. The latter was hurried and slovenly, the band being more than once at variance with the singers, which was quite enough to spoil the effect of a choral body, however strong and up to the mark. We now come to the pleasanter portion of our task. Mr. George Perren sang "Comfort ye my people" and "Every valley" with great fervor, being distinct in tone and utterance. Mr. Patey rendered "Thus saith the Lord," "But who may abide," "For behold darkness," and "The trumpet shall sound," with much artistic excellence. Miss Hiles, who is not so effective in oratorio as on the stage, gave "There were shepherds" and "I know that my Redeemer liveth" with accuracy. Mr. Millar sang "O, Thou that tellest." The choruses which told best were, "And the glory of the Lord," "For unto us," and "Glory to God in the highest." The room was filled and the whole performance was under the direction of Dr. Stewart.—*Dublin Evening Mail.*

MR. A. J. SUTTON'S SERENADE.—As our readers will remember, the Aston Park Company, in their celebration of the marriage of the Prince of Wales, produced a new Serenade, the work of our townsman Mr. Sutton; a copy was sent by the author and composer for the acceptance of His Royal Highness, and the following acknowledgment has been received:—"Marlborough House, 15th April, 1863. Lieut.-General Knollys presents his compliments to Messrs. Langford and Sutton, and begs to inform them that he has been directed by the Prince of Wales to thank them very much for the 'Serenade' which was forwarded for his Royal Highness' acceptance. Lieut.-General Knollys must at the same time beg Messrs. Langford and Sutton to accept his apology for allowing their letter to remain unanswered so long; the great pressure of business on his hands at the present time, together with the constant change of residence, will, he trusts, be accepted by them as a sufficient excuse.—Messrs. Langford and Sutton."—*Aris's Birmingham Gazette.*

THE DANGER OF COMING OUT TOO EARLY.

Au redacteur du MUSICAL WORLD.

MONSIEUR,—Il fallait autrefois deux ou trois ans d'apprentissage, en dehors des classes, pour qu'un élève osât paraître devant le public; on lui faisait jouer de tous petits rôles, on l'habituait peu à peu à cet éclat du lustre qui trouble et aveugle les commençants; des maîtres trop qués achevaient, par l'exemple et le conseil, ce que la première éducation, reçue sur les bancs de l'école, avait nécessairement d'incomplet et d'insuffisant. Aujourd'hui que tout le monde est pressé, on passe sans transition aucune du Conservatoire au théâtre; on est artiste de naissance, et les recrues sont élevées d'emblée au grade d'officiers avant d'avoir appris la charge en douze temps.

Ce qui me frappe le plus dans les jeunes gens dont on se hâte trop d'escompter l'avenir, c'est l'affaiblissement précoce et l'alteration tressensible du leur voix. On dirait qu'ils sont déjà fatigués; leur voix ne passe pas la rampe. D'où vient cet étrange malaise? Je vais vous le dire très-franchement; il s'est introduit, dans ces dernières années, au Conservatoire, un système que je crois fort dangereux: on laisse trop souvent sortir les élèves pour aller chanter à droite et à gauche; ils ont déjà les concerts de Pasdeloup, qui peuvent leur être utiles comme exercices, mais qui leur prennent assez de temps et qui usent, dans une certaine mesure, des voix qui ne sont pas encore formées, des organes qui n'ont pas atteint toute leur force et tout leur développement. Ils chantent tantôt à l'Hôtel-de-Ville et tantôt dans les églises. On les demande pour des représentations extraordinaires, pour des fêtes; pour des banquets; partout où l'on allume des lumpions vous trouverez des élèves du Conservatoire, et vollà, maintenant, que Paris ne suffit pas à leur activité; ils parcourent la province, ils passent des jours et des nuits en chemin de fer. Ces déplacements continuels ont un double inconvénient: ils empêchent les élèves de se livrer à des études sérieuses, et ils brisent des voix trop jeunes pour résister à de tels efforts.

Les professeurs, au moins, devraient s'opposer, autant qu'ils peuvent, à ces sorties fréquentes et à ces voyages désastreux; ils devraient faire comprendre aux familles que c'est aller contre leur propre intérêt que de manger leur blé en herbe, et d'exploiter, trop tôt, le talent de leurs enfants; mais à l'exception de quelques-uns qui essayent de timides remontrances, la plupart des maîtres stimulent et encouragent ces dispositions malheureuses. Ils ne craignent pas de surmener l'élève pour s'en faire une enseigne; pourvu que le jeune homme et la jeune fille confiés à leurs soins puissent emporter le prix à la fin de l'année, pourvu qu'ils aient du succès dans quelque chef-lieu d'arrondissement, et qu'on mette dans les journaux le nom du professeur à côté de celui des élèves, peu leur importe le reste. Ces jeunes gens qu'ils lancent avant le temps risquent de se casser le cump à mi-chemin; tant pis pour eux, d'autres viendront qui auront aussi leur premier prix, qui débuteront de même à vingt ans, qui seront mis dans les journaux à leur tour, et qui hausseront d'un cran la renommée du professeur. L'art est long, la vie est courte; il faut que tout marche à grande vitesse; notre siècle est celui de électricité et de la vapeur.

P.-A. FIORENTINO.

ABOUT A BOUT ABOUT A BOUT ABOUT "ABOUT."

About, à bout de vérité,
Aboutit à l'absurdité.

Notice, that that "that" that that gentleman puts forth is full of absurdities—*Hinc illæ lachrymæ.* Under what circumstances could you obtain a copy, *gratis*, of the journal called *Fun?*—F n nn 'n'f 'f Fun, and Fun nn 'n'f 'f n.

PLENICOPTER.

Buzzard Buildings, Vulturesburg.

REJECTED "NONSENSICAL RHYMES."

To the Editor of THE MUSICAL WORLD.

DEAR (but exceedingly unkind) MR. EDITOR,—Of course I am intensely disgusted at your refusing to insert my nursery poems in your journal. Naturally, I think them much better than the rhymes of "D.C." Indeed that gentleman (if he be one—cutting "is'nt it?") would aptly describe his verses were he to sign himself "Seedy"—"C.D." Of course, you don't see the wit, how should you, if you can prefer M to N in "Masaniello." Then, you add insult to injury, by calling me a "lamplighter," and, in return, I land at one time every intention of calling you—out. But, upon second thoughts, if I am called so because I prefer N to M; why, then I would rather be a "lamplighter." I go further, and charitably pray that you, Mr. Editor, may become one also. Perhaps you will on Saturday evening next. Your injured reader,

W. C. D.

POOLS.

To the Editor of the MUSICAL WORLD.

SIR,—In order to encourage the advancement of musical composition for the pianoforte, and pianoforte with strings, will you allow me, through your esteemed journal, to make a proposal to my "brother chips."

Let us get up a series of "Pools," to be competed for as follows:—We will suppose the compositions to be quartets for piano and strings, trios for ditto, duets for ditto and piano alone, all of which should be in the sonata form. For other styles of composition for the piano solo, we can have Romances, Nocturnes, Waltzes, Tarantelles, Mazurkas, &c. &c. All this being settled, I will say, for example, that I wish to enter a pool for *Tarantelles*, I send ten shillings (or any other sum which may be decided on) to the money-holder, and desire him to enter my name for the *Tarantelle* pool. I may also enter any or all the other pools by paying in the entrance money for each. When the pools are all closed, the compositions must be examined by a committee of eminent musicians, who should be selected from those who are not hopelessly wedded to what is simply *learned* and *old-fashioned*, and would consequently look upon a *fugue* well written, however dry and unimaginative it may be, as *the thing*, in preference to a more original and imaginative movement. The best compositions must then be publicly performed by their authors.

This letter being merely intended as a *suggestion*, I do not now enter into particulars respecting the management of minor details, but I have no doubt it will be sufficient to call forth letters enough next week to half fill your paper, from musicians willing to do battle in what will deserve the title of "The Grand Musical Tournay of 1863." It will, of course, be open to foreigners; let there be no narrow-minded ideas about encouraging English talent. I believe the present generation of Englishmen have more music in them than any other nation, and that this tournay will prove it. I remain, Sir, yours truly,

Torquay, April, 1863. RAGD. A. MCD.

CHORDS OR SUSPENSIONS.

SIR,—Would you kindly inform me, through the excellent periodical, *The Musical World*, whether the Chords of:—

(*a*) The minor 9th, with the dominant 7th upon the major triad,
(*b*) The major 9th, with the major 7th upon the major triad,
(*c*) The major 9th, with the minor 7th upon the minor triad,
(*d*) And the minor 9th, with the minor 7th upon the diminished triad are *Fundamental* chords, or merely *Suspensions?* and thereby greatly oblige, Sir, Yours very truly, "ONE STUDYING HARMONY."

April 23rd, 1863.

[See Macfarren's *Treatise on Harmony*—ED.]

HYMNOLOGY.

What does Sir Roundell Palmer, in his capacity of editor of the "Book of Praise," say to the following verse, given by a contemporary as a specimen of the funeral hymns the dissenters propose to sing when they get leave to use the burial grounds of the Church of England?

"No churchman's creed by us is said;
We breathe no bishops' prayers, . . .
But we believe our friend who's dead
Is better off than theirs."

We shall be much obliged to any of our schismatic friends (we have several) who will inform us of the tune to which the above is sung in the chapels.

ROYAL ITALIAN OPERA OR HER MAJESTY'S THEATRE.

To the Editor of the MUSICAL WORLD.

SIR,—Can you inform me whether Her Majesty's Theatre or Covent Garden is the largest, and what are the respective numbers each holds?—Yours very truly, W. E. P. C.

Liverpool, April 22.

SHREWSBURY. (*From a Correspondent.*)—On Wednesday evening an operetta entitled *Mary and the Minstrel*, composed by Signor Randegger, was given at the Theatre with great success. The music is of a very pleasing character. "The bridge across the brook," "The growing rose," and "A youth and a maiden," are particularly attractive. The comic duet, "Hands off, fiddler," and a laughing (quartet, "What's the matter now?" are among the best of the concerted pieces. The singers all acquitted themselves admirably.

THE OPERAS.

ROYAL ITALIAN OPERA.—On Saturday *Rigoletto* was given for the first time this season, with Mdlle. Fioretti as Gilda, M. Naudin as the Duke, both "*debuts*," and Signor Ronconi in his original part of the Jester. The performance was excellent. Mdlle. Fioretti made even a greater impression than in Elvira (*I Puritani*); and, unless we are very much mistaken, this young singer is destined ultimately to fill up the void left by Angiolina Rosio—than which a greater compliment we could not tender her. Mdlle. Fioretti is a real Italian vocalist—how rare in the present day, we need not remark—and her voice is fresh and sympathetic in quality. She sang some of Gilda's music exquisitely, and was enthusiastically applauded. M. Naudin was better, perhaps, as the Duke of Mantua than as Masaniello; but, though his singing was always correct and sometimes passionate, Signor Mario was sadly missed. Signor Ronconi never produced a greater effect in Rigoletto; in fact we thought his acting more masterly and more terribly in earnest than usual; while, even through so fatal a defect as that of singing out of tune, the great *singer* was as plainly revealed as the great actor. We might write an essay on Signor Ronconi's Rigoletto; but as space forbids we can merely commend it as one of the most finished and transcendent pieces of acting in modern times. Madame Nantier Didiée made her *rentrée* as Maddalena, a part admirably suited to her powers, and Signor Tagliafico was as picturesque as ever in the bravo, Sparafucile.

On Monday, an extra night, *Guillaume Tell* was repeated for the second appearance of Signor Caffieri.

On Tuesday the Prince and Princess of Wales paid a state visit to the theatre, when *Masaniello* and the National Anthem were performed. The performance on so special an occasion does not fall within the scope of our criticism. Enough to say that it was a right royal affair and very profitable to the management.

Rigoletto was repeated on Thursday, with the concert for Mdlle. Carlotta Patti (same programme).

Great things are predicted of the new barytone, Sig. Colonesi, who is to play Germont in *La Traviata*, with Fioretti and Mario.

HER MAJESTY'S THEATRE.—On Saturday *Lucia di Lammermoor* was repeated with *La Farfaletta*. *Lucrezia Borgia* was given for the second time on Tuesday, again followed by the new ballet. On Thursday the *Trovatore* was repeated, with Madame Thérese Ellinger, vice Madame Alboni, in Azucena. Madame Ellinger acted and sang with great energy as the horrible old gipsy. Azucena, and created a most favorable impression. We shall have something more to say of this performance anon. The ballet of *Farfaletta* followed.

To-night the *Ballo in Maschera* will be given for the first time. A new Oscar appears in the person of Mdlle. Iradier, a *débutante*, and Signor Delle Sedie makes his first appearance at Her Majesty's Theatre in his popular character of Renato. The rest of the cast is as formerly.

Mdlle. Trebelli makes her *rentrée* on Tuesday in the *Barbiere*, and Signor Schira's new opera, *Nicolò dè Lapi*, is positively announced for this day week.

HERR SIGISMUND BLUMMER, the pianist, commenced a series of three subscription *soirées*, on Friday, the 24th, at the Hanover Square Rooms, under the patronage of the Duke and Duchess of Cambridge, Princess Mary, &c. The programmes have all been published; and certainly Herr Blumner shows so strong a predilection for the great masters that his *soirées* may without exaggeration be styled "Classical." The selection at the first comprised Hummel's trio, in E major, for pianoforte, violin and violoncello; Mozart's sonata in B flat, for pianoforte and violin; Beethoven's quartet, op. 16, for piano, violin, viola and violoncello, with pieces for pianoforte and songs. The artists associated with M. Blumner were M. Vieuxtemps, (violin), Mr. H. Webb (viola) and Signor Pezze (violoncello). The pieces of Hummel, Mozart and Beethoven, we need hardly say, were excellently played, Herr Blumner proving himself an expert and conscientious interpreter. Herr Blumner's solo was Charles Mayer's *Polonaise de Concert*, a brilliant *morceau* brilliantly executed. Madame Lemaire and Signor Bossi were the singers. The lady gave Mendelssohn's "First Violet" and Mr. Benedict's rondo, "Prendi per me" (written for Malibran); the gentleman sang "Non più andrai;" the two joining in the duet "La ci darem." The attendance, if not large, was fashionable.

LITERARY RHYMES
FOR
"THE LITERARY TIMES."*

There was an old Yankee bard, Longfellow,
In America Tennyson's song-fellow;
Not so full or profound
In sense or in sound,
But more sweet and more simple, this Longfellow.

There was a fair writer call'd Muloch,
Whose books in their libraries few lock;
When once o'er them you've slept,
Such works are not kept,
For no classic is this same Miss Muloch.

There was a professor call'd Creasy,
Who thought battles amusing in *esse*;
So fifteen he narrated,
Which decisive be rated;
But the battle of all's to read Creasy.

There was an old author call'd Layard,
Once a sort of political Bayard;
Now he tugs the state coach,
With both fear and reproach
He's daily acquainted, this Layard.

There was an old A K H B,
Of twaddle *Princeps facile*,
Since his essays, old Fraser
Is dubb'd periphraser,
For no Y Z is A K H B.

There was an old Scot, Provost Alison,
Who seem'd cursed with a scribbling malison;
A heavier historian,
Or more rabidly toryan,
Ne'er burthen'd a bookshelf than Alison.

There was an author called Kingsley,
Whose talent in only two things lay—
A chartism tale,
A lyrical wail—
And that's the sum total of Kingsley.

There was an old ex-critic, Lewes,
Now of science the facile Euphues,
He writes glibly of cells,
Nerve, matter, and tells
A deal more than he knows, this old Lewes.

There was an old author call'd Brooks,
Who might produce still better books
If he did'nt play scramble
To *Punch*, and through channels
Too many, flow babbling like brooks.

TRIBOULET.

MRS. MEREST (MISS M. B. HAWES) gave the first of a series of musical *soirées* at her residence, Adelphi Terrace, on Friday the 24th inst., under the patronage of the Duchess of Cambridge, the Princess Mary, and a host of the nobility and aristocracy. Mrs. Merest, on this occasion, was assisted by Madame Weiss, Misses Emily Spiller, Florence Phillips, Messrs. Dyson, Carter, Seymour Smith, Weiss, and H. Phillips, vocalists, and by Madame Arabella Goddard, Mr. Sidney Pratten, and Mr. R. Blagrove, instrumentalists. The fair concert-giver sang Haydn's canzonet, "She never told her love," her own ballad, "The chain is broken," and, by special desire, "Tom Bowling." All three exhibited those sterling qualities which years ago won for the fair contralto so much honor and renown, and which even now are conspicuous in all the attempts. Haydn's canzonet was perhaps the most admired of her three songs, although the deep sentiment given to her own ballad, and the character imparted to Dibdin's song, found numerous admirers. Perhaps the most agreeable part of the concert was the selection from Mozart's *Cosi fan tutte*, in which Mrs. Merest joined. Several glees and concerted pieces were given. Madame Arabella Goddard played Stephen Heller's transcription of Mendelssohn's "On joy's bright pinions," and Thalberg's "Last rose of summer" fantasia, entrancing the audience in both. Mr. Pratten's flute fantasia, too, on English airs, produced a great effect, and Mr. R. Blagrove was no less successful in his *fantasia* on the concertina. The attendance was brilliant and fashionable.

* *Literary Times*, April 25.

MONDAY POPULAR CONCERTS.

ST. JAMES'S HALL.

THE ONE HUNDRED & TWENTY-SEVENTH CONCERT.

MONDAY EVENING, MAY 11, 1863.

FOR THE BENEFIT OF

MADAME ARABELLA GODDARD.

LAST APPEARANCE OF

M. VIEUXTEMPS

THIS SEASON.

PROGRAMME.

PART I.

QUARTET, in D minor, for two Violins, Viola, and Violoncello . *Mozart.*
MM. VIEUXTEMPS, L. RIES, H. WEBB, and PIATTI.

CANZONET, "Mermaid's song" . . . . . *Haydn.*

SONG, "Ah non lasciarmi no" . . . . . *Macfarren.*
Mr. SIMS REEVES.

SONATA, in A flat, Op. 110, for Pianoforte alone . . . *Beethoven.*
(First time at the Monday Popular Concerts.)
Madame ARABELLA GODDARD.

PART II.

SONATA, in F major, Op. 24, for Pianoforte and Violin . . *Beethoven.*
(First time at the Monday Popular Concerts.)
Madame ARABELLA GODDARD and M. VIEUXTEMPS.

SONG, "Adelaida" (by desire) . . . . . *Beethoven.*
Mr. SIMS REEVES.
(Accompanied by Madame ARABELLA GODDARD.)

OLD ENGLISH DITTY, "Golden slumbers kiss your eyes."

TRIO, in D minor, for Pianoforte, Violin, and Violoncello . *Mendelssohn.*
Madame ARABELLA GODDARD, M. VIEUXTEMPS, and Signor PIATTI.

Conductor - MR. BENEDICT.

To commence at Eight o'Clock precisely.

NOTICE—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave *either before the commencement of the last instrumental piece, or between any two of the movements*, so that those who wish to hear the whole may do so without interruption. Between the last vocal piece and the Trio for Pianoforte, Violin, and Violoncello, an interval of FIVE MINUTES will be allowed.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s; Tickets to be had of Mr. ALWIN, at the Hall, 28, Piccadilly; and of Messrs. CHAPPELL and Co., 50 New Bond Street, &c.

MONDAY POPULAR CONCERTS.

Just Published,

A PHOTOGRAPH of a GROUP of INSTRUMENTALISTS, which includes likenesses of Madame ARABELLA GODDARD, Mr. CHARLES HALLÉ, Herr JOACHIM, Signor PIATTI, M. SAINTON, Mr. LEONARD SLOTER, Mr. BENEDICT, &c., &c., by ALEXANDER BASSANO, Size, 13 in. by 8 in. Price 10s. 6d.

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TO CONCERT GIVERS.—*No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in* THE MUSICAL WORLD.

The Musical World.

LONDON: SATURDAY, MAY 2, 1863.

THE "Farewell Performances" for Mr. Lumley after all are *not* to take place at Her Majesty's Theatre. This can hardly fail to surprise the musical public. We hear that Mr. Mapleson, the director, has had nothing to do with this decision. Knowing the position in which he stood with the noble proprietor, he may have been premature in offering the use of the theatre; but, if what has reached us be true, it is no fault of his that the benefit representations are to be held elsewhere. A higher power than his, Mapleson's, would seem to rule the destinies of the "Old House," for the poor misguided manager cannot put his theatre to what uses he pleases. At any rate, he now withdraws his promise, and Mr. Lumley is driven from his "Home" in the Haymarket, to seek for a *locale* worthy the splendid entertainments he is about to provide for his friends and patrons. Fortunately he has been enabled to obtain Drury Lane, in which theatre it is now determined the performances shall take place. Except from the associations connected with Her Majesty's Theatre, Mr. Lumley will be little or no sufferer by this change. The alterations effected by Mr. Faulkner have made Drury Lane one of the most brilliant and beautiful theatres in Europe, and but that it boasts of few private boxes, hardly any could be named better adapted for an operatic entertainment. There is no difficulty in converting the first and second tiers into boxes; and with the entire pit turned into stalls, a perfect opera-house is at once obtained. The first gallery, too, may be made into amphitheatre stalls, and the upper gallery—for the nonce, like Olympus under the first Jovian dynasty, deprived of its "gods"—assume the importance and tariff of the operatic amphitheatres. Numerically the accommodation offered by Drury Lane Theatre is at least equal to that at Her Majesty's. Fill both, indeed, to the ceiling, at the same prices of admission, and it is questionable whether Drury Lane would not show the largest balance sheet.

Of course it is a subject of regret that Mr. Lumley should not have obtained the theatre over the fortunes of which he presided for so many years, and which owes the brightest pages in its history to his management. What reasons the noble proprietor may have had for the arbitrary, and, we cannot but think, very silly, step he has taken, it is impossible to surmise; but even if any solid reasons existed for the exercise of such covert hostility, the occasion, one might have thought, in the mind of a generous, rich and powerful nobleman, would have laid old resentment at rest and disarmed opposition. In public esteem Mr. Lumley *may* gain—cannot lose—by Lord Dudley's behaviour; a new sympathy will attach to the "Farewell Performances"—a sympathy seldom withheld from any one who is unjustly treated; and after all it may possibly turn out that the noble proprietor of Her Majesty's Theatre, instead of doing the ex-manager an injury, has rendered him a service.

To the Editor of the MUSICAL WORLD.

SIR,—Last week, Gluck's three act opera, *Orphens und Eurydice*, was performed for the first time at the Theatre Royal. This was the second occasion on which the management had ventured upon the works of the celebrated old master. Some years ago, *Iphigenie in Aulis* was selected for representation, and the result was a successful one; notwithstanding this, however, the opera was speedily allowed

to disappear from the repertory. We believe we are not mistaken in attributing the production of *Orpheus* to the influence of Herr Joachim, who conducted the opera, and we cannot refrain from sincerely thanking him for having exerted that influence, although we feel decidedly convinced that, if the management wished to achieve a permanent success by means of a work by Gluck, as far as the public of this place is concerned, it would have done far better to select *Iphigenie in Tauris*. Leaving out of consideration the strangeness of the subject on which the plot is founded, and the fact that the said plot is deficient in anything like dramatic character, the musical form and combination of the whole are much too opposed to the requirements of present taste for *Orpheus und Eurydice* ever to become, as the saying is, popular. Except one single duet, the three female characters, of which alone, together with the mixed choruses, the opera consists, comprise only solos. The critic, it is true, who takes exclusively for his standard the aim and character of the composer himself, can speak only with the greatest admiration of the work. The latter exhibits to us more clearly, perhaps, than any other production within the realm of music, that wonderful state of things in the last century when an intellectual aristocracy created for itself, upon completely ideal ground, a separate system of culture with the most complete stamp of *naïf* primitiveness. Gluck's music to *Orpheus* breathes, in addition to the purest naturalness, an elevation of thought, a nobility of sentiment, unsurpassed by any subsequent master. In this respect, the passages in Act II., where Orpheus, by his lamentations, softens the fearful shades of the lower world from unapproachable fury to mild compassion, are unique in their kind. What immense tragic power is contained in these simple musical periods! Again, too, when Orpheus beholds the splendor of the pure light of the sun of Elysium! When did the fancy of any poet ever succeed in taking a higher flight? Or listen to the strains in which Orpheus sings, when Eurydice has disappeared: "Ach, ich, habe sie verloren!" Is it possible to find purer simplicity combined with more noble profundity? It is true that to have associated the most original national life with the abstract ideal development, as the latter exists in Gluck's creations, and to have led it from typical generality to concrete shape, is a feat of which the credit belongs to Mozart. In this consists the extraordinary superiority of this master of masters over Gluck. It was Mozart who first opened the realm of individual character, as life itself presents it to us; it was he who first measured its height and depth in every possible direction. Competent judges would, probably, never think of denying this superiority, but for the desire to reserve for themselves a separate field of enthusiasm of their own.—The execution was well calculated to do full justice to the great excellences of the opera. The performance of Mdlle. Weis* as Orpheus united into one perfect whole the beauty of a rare voice combined with—genuinely artistic execution and sterling acting, supported by a noble personal appearance. On witnessing this performance, how deeply did we regret that the management has availed itself so little of this lady's magnificent powers! Mdlle. Weis, whom, as is well-known, Herr Joachim is about to marry, leaves us, after having appeared in only a few better parts than Nancy, in Flotow's *Martha*, Romeo, in Bellini's opera, etc. Even *Fidelio* has been in vain awaiting production the whole season. Need we say any more to characterise the state of things in our theatre?—Mdlle. Weis was worthily supported by Mad. Caggiati, as Eurydice; this lady's execution was of the same elevated style as that of Mdlle. Weis. The part of Amor was entrusted to Mdlle. Ubrich, whose fresh voice produced a pleasing impression, though her singing might have been gentler and more ætherial. The chorus and orchestra were admirable. The way in which the opera was placed upon the stage was really splendid. Although the appearance of the Furies was, as may easily be understood, far from producing the effect to be desired—but we in nowise blame the management for this—Herr Martin had acquitted himself of his task in the most masterly manner, as regards the new scenery. Each separate scene—the entrance into the lower world, with the fiery Styx; Elysium and the "Upper World," a fearful rocky ravine, typifying, as it were, the entrance into Orcus—exhibited, both as regards cleverness of invention and material execution, the hand of the accomplished artist, such as Herr Martin had already, by all his previous efforts, proved himself to be. D. N. Z.

Hanover, April 29, 1863.

* Sometimes spelt "Weiss," in the German papers.—*Ed. M. W.*

CHIMING CHURCH BELLS.

THE following letter has appeared in the *Ecclesiologist*, from Mr. Thomas Walesby:—

"Notwithstanding all that has been written on bells and belfries during the last few years, there is yet one important branch of the subject to which attention ought to be more especially directed; I allude to the manner of chiming the bells for Divine service on the Sabbath-day. It appears to me, that in many villages and towns, the custom is for persons to enter the several belfries, and pull the ropes of any or all the bells in a most wild manner *ad libitum*. And thus a noisy unmeaning jangling is kept up for about half an hour, to the annoyance of the whole neighbourhood. I consider that such a barbarous mode of calling the parishioners to God's house of prayer and praise is truly disgraceful, and ought at once to be discontinued. It is, in my opinion, as offensive to a good ear, and as inconsistent as it would be for a musician within the sacred edifice at the commencement of Divine service to strike the keys of the organ in a most careless manner, instead of performing an appropriate voluntary; for the church bells are, in some respects, to the whole parish what that grand instrument is to an assembled congregation.

"Now, plain chiming is an art which almost any person can learn with ease; no reasonable excuse can therefore be made for bad performances in any belfry whatever. I may remark, by the way, that I, like your experienced contributor, the Rev. H. T. Ellacombe, himself the inventor of a simple contrivance, do not recommend chiming by machinery, unless a set of persons cannot be depended upon to attend *regularly* at every service; for, to quote Mr. Fras. T. Honey, in a late letter in the *Builder* on the subject, 'it lacks poetry; it lacks soul; and marks the existence of cold unconcern on the part of the male members of the congregation.' The bells, then, should be sounded *with care and precision* by hand, for church service. And if I might venture to offer an arrangement for chiming in a methodical manner, *indicating certain intervals of time*, I would suggest the following:—

"Begin by sounding, softly and slowly, the first three bells, 1, 2, 3, and so on for ten minutes. Or, chime these for five minutes, and the third, fourth, and fifth bells only during the next five minutes. This may be considered as a soft prelude, after which pause five minutes. Then chime the full peal for ten minutes. All being now silent, at five minutes before the time appointed for the commencement of Divine service, sound the treble bell, or the tenor, if preferred, being careful to cease before the clock strikes.

"During the chiming of the full peal, no 'changes' should be introduced, except those in accordance with the rules of melody.

"For calling the parishioners to church on the ordinary week days, one, two, or three bells may suffice, while the time occupied in chiming should not exceed a quarter of an hour."

Mr. Walesby has since written as under:—

"In order to show, in a tabular form, how my method of chiming bells for Divine service *indicates certain intervals of time and agreeably relieves the ear*, take the following example, assuming the morning performance to commence at half-past ten:—

10.30 to 10.35—Sound the first, second, and third bells.

10.35 to 10.40—Third, fourth, and fifth bells.
10.40 to 10.45—Pause.
10.45 to 10.55—Full peal of bells.
10.55 to 11.0—Treble bell, or the tenor, if preferred.*

At some country churches, however, it is customary to begin by *ringing*, i.e. *swinging* the tenor, or largest bell—at a few others, by *tolling* it—thus performing a solo for a few minutes; and for any locality where it is resolved to continue such a practice the subjoined arrangement is suggested:—

10.30 to 10.35—Sound the tenor bell.
10.35 to 10.40—First, second, and third bells.
10.40 to 10.45—Third, fourth, and fifth bells.
10.45 to 10.55—Full peal of bells.
10.55 to 11.0 —Treble bell.

Of course no bell should be *rung*—or tossed to and fro—and thus made to speak in the loudest tone, *during the chiming of others of the same peal.*

MONDAY POPULAR CONCERTS.

M. Vieuxtemps is reviving the old impression at the Monday Popular Concerts. At the 125th (Monday week) he again led the "Rasoumoffsky" quartet of Beethoven (No. 3, in C), besides playing with Mr. Hallé, his own remarkably ingenious and original sonata in B flat, for viola and pianoforte, showing himself, not for the first time, as accomplished a master of the viola as of the violin. Mr. Hallé gave Beethoven's solo sonata in E flat (No 29, Op. 27), the companion of the more famous "Moonlight," and in the ready hands of the German pianist quite as effective. He also—in conjuction with M. Vieuxtemps and Signor Piatti—performed Hummel's brilliant trio in E flat, Op. 96. MM. Wiener and Schreurs took second violin and viola, in the quartet. The singers were Miss Banks and Mr. Weiss—both established favorites at these concerts.

The 126th concert (Monday last) brought us, once more, Mad. Arabella Goddard, as usual with something new and attractive. Hummel's last pianoforte sonata (Op. 106—in D) was the "open sesame" with which the young and charming pianist presented herself this time at the door of public approbation, which opened to her magic touch incontinent. Much had been heard of this sonata, but only on one occasion (at one of Miss Arabella Goddard's *soirées*, in Willis's Rooms—1858) was it ever before publicly attempted. We shall say no more of it now than that it is the finest of Hummel's sonatas, as well as the most brilliant and difficult. It was played magnificently by Madame Goddard, and received enthusiastically by the audience, who recalled her unanimously at the end. Her other performance was one of Mozart's violin sonatas (in D), with M. Vieuxtemps, with which the audience were no less enchanted, and reasonably, inasmuch as the music is full of genuine melody, and the "interpreters" were both high-priests of art. The first quartet was the one in B flat, by Ernst, of which we spoke last week in a leading article, and to which we shall return next week in the page devoted to reviews. Enough that it is a striking, symmetrical and *wholly original* composition; that it was superbly executed by MM. Vieuxtemps, Wiener, H. Webb, and Piatti; and that it was received, as it merits, with repeated and flattering applause. The sooner its gifted author sends out another quartet into the world of art—the better. The other quartet was Haydn's in A major, No. 1., Op. 55—a genial and charming work.

The singers were Miss Mosenti, who, in "Deh per questo" (Mozart) and "In my wild mountain valley" (Benedict), won golden opinions; and Mr. Sims Reeves, who to the great satisfaction of all present sang three pieces:—"If with all your hearts" (*Elijah*), a new song by Mr. A. S. Sullivan ("I heard the nightingale"), and Herr Blumenthal's "The Message,"—all given in his very best manner, all applauded "to the echo" and the last encored with enthusiasm.

The next concert (Monday, May 11th) is for the benefit of Madame Arabella Goddard.

* Campanologists term the smallest bell, giving out the highest note, the *treble*, or the *first* of the peal; the largest bell emitting the lowest note, being called the tenor.

NEW PHILHARMONIC CONCERTS.

The second concert took place on Wednesday, and attracted an audience that filled St. James's Hall in every part. An excellent and well-varied selection, combined with the first appearance in a London concert-room of Mdlle. Carlotta Patti, will readily account for the crowd. The principal pieces for the band were Mendelssohn's A minor symphony, and the overtures to *Medea* and *Jessonda*—Cherubini and Spohr. The concertos were Beethoven's for the violin, M. Vieuxtemps executant, and Chopin's in E minor for pianoforte, Herr Alfred Jaell, pianist. Two movements only of the pianoforte-concerto were given, the *romanza* and *rondo*, the first movement being omitted. We cannot help thinking that in such concerts as those of Dr. Wylde, no composition deemed worthy of presentation should be given in a mutilated state. Mr. Charles Hallé performed the whole of the E minor concerto some three years back at the Philharmonic Society. The audience may possibly have felt somewhat wearied at the termination; but the Society had done its duty in allowing an important work by a composer of high reputation to be heard. Of the two concertos written by the Polish composer for pianoforte and orchestra, the first, in E minor, is considered by many judges the best. The second, in F minor, was first played in this country by Madame Dulcken. Herr Jaell recommended Chopin to the best of his ability, playing with great power and facility, and winning unanimous approbation. M. Vieuxtemps gave Beethoven's magnificent concerto magnificently, and created a *furore*. The band in both concertos was irreproachable, and a finer performance of the "Scotch" symphony has rarely been heard.

Mdlle. Carlotta Patti having selected the three identical songs in which she had already thrice been heard at the Royal Italian Opera Concerts, we have nothing more to say than that she produced much the same impression upon Dr. Wylde's company as upon Mr. Gye's. She pleased most in the song from *Linda di Chamouni*. Mr. Renwick, a young barytone from the Royal Academy of Music, made a highly successful *debut*. His voice is of rich quality, and his education has not been neglected. He sang the air "Nasce al bosco," from Handel's *Ezio*, with undeniable power and vocal skill, although naturally somewhat nervous. A more promising vocalist has not recently come forward.

MR. HENRY DRAYTON'S Benefit, at the Polygraphic Hall, is announced for Wednesday next, when he will have completed the tenth week of his "Federals and Confederates," which has been one of the most successful Pictorial and Musical Entertainment of the season.

MUSIC FOR MAY DAY.—A choral rehearsal for the grand performance of *Athalie*—announced for "May-day" at the Crystal Palace, with a band and chorus of 2,500 performers—took place on Friday night at Exeter-hall, under the direction of Mr. Costa. All the choruses in Mendelssohn's magnificent sacred work—together with the same composer's part-song, "O hills and vales," and the National Anthem—were gone through, and expectations were fully warranted that their effect in the Crystal Palace would be extraordinary. The orchestral rehearsal took place at Exeter Hall, on Tuesday afternoon. Of these and the performance, in our next.

NATIONAL CHORAL SOCIETY.—Mr. G. W. Martin resumed his choral performances on Wednesday evening, when *The Creation* was given, the solo singers being Madame Lemmens-Sherrington, Mr. Curtis, Mr. Sims Reeves and Mr. Santley. The execution of Haydn's oratorio was perhaps the most satisfactory hitherto given by the members of the National Choral Society. But, indeed, with such admirable voices as the ladies and gentlemen of the choir possess, added to the indefatigable zeal of the director, improvement was sure to come. The choruses all went well, more particularly "Awake the harp" and "The heavens are telling," which could hardly have been sung with greater precision. Madame Lemmens-Sherrington is well suited in voice and style to the soprano music, and delivers the two celebrated airs, "With verdure clad" and "On mighty wings," with admirable effect. The bass music was never better sung in our hearing than by Mr. Santley, if indeed so well, and Mr. Reeves poured forth the whole wealth of his magnificent voice in the melodious strains assigned to the tenor. As often as we have heard Mr. Reeves sing "In native worth," we were never more delighted than on Wednesday evening—so exquisite was the voice and sentiment, so perfect the singing. The audience indeed were of the same opinion, encored the air vociferously, and compelled the singer to repeat it. This encore was the more remarkable, inasmuch as it was followed immediately upon another, scarcely less enthusiastic, awarded to Mr. Santley's "Now heaven in fullest glory." The hall was crowded.

NONSENSICAL RHYMES FOR NONSENSICAL TIMES.

CXXX.

There was an old *Liverpool Porcupine*,
Who said to some fools, "If for work you pine,
"Just each take a quill,
"And my sheet with trash fill,
"For I'm a foolish and driv'lling old Porcupine."

CXXXI.

There was an old mag., call'd the *Cornhill*,
Made of good stuff at first, but it's worn ill,
The corn is too husky,
And that talk of "Molluscs,"
Makes up-hill work indeed of the *Cornhill*.

CXXXII.

There was an old mag., *Temple Bar*,
Which was started the *Cornhill* to mar;
But in matter and style,
Still by more than a mile,
Cornhill is beyond Temple Bar.

CXXXIII.

There was an old sheet, *Morning Star*,
With sound English opinion at war,
It had Bright at its back,
But not bright was the hack
Who edited this *Morning Star*.

CXXXIV.

There was an old paper call'd *Lloyd's*,
Which a reader of good taste avoids;
Its editor, a silly 'um,
Writes down to the million,
But is not rated "A 1" at Lloyd's.

CXXXV.

There was an old paper, *The Field*,
Whose merits were only reveal'd
To those whose belief
Is that this world in chief
Was made for the beasts of the field.

CXXXVI.

There was an old *Saturday Journal*,
Or *Review*, which, with malice infernal,
To all things objected,
And no one respected,
Save the "Dives" who kept this old journal.

CXXXVII.

There was on old *Weekly Dispatch*,
Which the popular breath used to catch,
Now so heavy it's grown,
That an "Atlas" alone
Can carry this *Weekly Dispatch*.

CXXXVIII.

There was an old sheet, *The Examiner*,
Which had lost all its vigor and stamina;
Then old "Whigs," though you Fo'ster 'em
With each day a fresh nostrum,
Get exanimate, like *The Examiner*.

CXXXIX.

There was an old paper, *The Sun*,
Which, one day, when its course it has run,
Should it ne'er again rise,
We should bless our dear eyes,
And see better for lack of this *Sun*.

CXL.

There was an old paper, *The Globe*,
Which, if to the centre we probe,
We find a state-minister,
With design somewhat sinister,
Giving just a sly turn to this *Globe*.

CXLI.

There was an old *Public Opinion*,
Which with borrowed plumes feather'd its pinion,
But such enforced loan
Of what's not your own
Is theft, in my private opinion.

CXLII.

There was an old paper, *The Banner*,
A copy of which costs a tanner,
But a sixpenny plate
Of hot or could mate
Would do you more good than *The Banner*.

CXLIII.

There was an old paper, *The Reader*,
Of its own fortunes quite an impeder;
It had lots of contributors,
Type, composers, distributors,
But itself was its own unique reader.

CXLIV.

There was an old weekly, *John Bull*,
Once of wit and of humor brim-full,
Now a sort of church organ,
It's as deadly as Gorgon,
And our advice is, "beware of the Bull."

CXLV.

There was an old sheet, *Athenæum*,
Whose contributors, should you e'er see em,
You'd wonder to find
That guides so purblind
Lead the readers of this *Athenæum*.

CXLVI.

There was an old sheet, *Parthenon*,
Which few people pin their faith on,
The *Literary Gazette*
It was call'd, till thro' debt,
It for "alias" took *Parthenon*.

CXLVII.

There was an old paper, *The Dial*,
Of wrath evangelic a vial,
For religion itself
It work'd, not for pelf,
For *unpaid* were the hands of *The Dial*.

CXLVIII.

There was an old sheet, *Leisure Hour*,
If o'er the whole world you should scour,
You might perhaps find,
Something more to your mind,
To fill up a stray leisure hour.

CXLIX.

There was an old paper, *The Chronicle*,
Which was buried with rite uncanonical,
After turning its coat,
It cut its own throat,
By taking French gold, this old *Chronicle*.

CL.

There was a queer old *Adver.iser*,
Which the "gin-palace" didn't make wiser;
Like the man in *Othello*,
It grew pious when mellow,
And pray'd for a new advertiser.

CLI.

There was an old sheet, *The Observer*,
Which for wisdom was not a Minerva,
Its language was fluent,
But, the sense oft play'd truant,
And escap'd e'en the keenest observer.

CLII.

There was an old viper, *The Critic*,
For hurt or for help paralytic,
As a vacuum preserves,
What it hits at it serves,
This most insignificant *Critic*.

CLIII.

There was an old *Literary Times*,
Which ventured to rival our "Rhymes,"
But that fool, "Rigoletto,"
With his leaden stiletto,
Cooked the goose of old *Literary Times*.

CLIV.

There was an old *Musical World*,
Which ne'er from its course could be hurled,
Tho' it's often been tried,
Still it calmly defied
All the foes of the *Musical World*.

D. G.

JULLIEN'S PROMENADE CONCERTS.—(*From a correspondent.*)—Jullien's Concerts ("or Concerts Dansants," as he calls them), are the strangest medlies you can well imagine. You drop into the Argyll Rooms, say about ten o'clock, and find everybody dancing madly to the "Cossack Polka," or "Baccio Valse," everybody chatting, laughing, dancing or promenading, in fact as in a *redoute*, or casino, *à la* Baden-Baden, suddenly the polka or valse ceases; Jullien's bâton, by a few distinct raps, calls silence, everybody is seated, not a word is heard, all faces are turned to the orchestra, and Jullien, who just now was almost dancing with the dancers, becomes a grave man, and begins the *Allegretto Scherzando* from Beethoven's Eighth Symphony, or else Weber's overture to *Oberon* or *Der Freyschütz*—perhaps a selection from *Don Giovanni*. The just now dancers, for themselves, eat ices, sip sherry-cobblers, and applaud. And well they may, for, whatever piece it is, it is always played conscientiously. Presently up everybody starts again, and goes headlong into a furious galop, the more furious, inasmuch as the dancers have had time to refresh themselves. There is a time when *presto* becomes too slow for these galops. Jullien has to give it up, rap for the *coda*, winds up, and gives the audience *Il Trovatore* by way of a cooler. In this way I have heard in one evening, the overture to *Guillaume Tell*, Haydn's "Surprise" Symphony, a selection from *Les Huguenots*, ditto from *Masaniello*, and dance music from various favorite operas. Besides these you may always be sure of hearing selections from whatever operas have been performed on the same evening at the two Italian Opera Houses—*Bref, on l'amuse ici*—amateurs and artists drop in, and I saw, the other evening, a group of our musical "dons" applauding fearlessly. The fact is that the band is excellent in every department, and from the attention paid to *nuances* it is evident the players are carefully drilled. Many of them are members of the orchestra of the Italian Opera Houses and Philharmonic Concerts. The Argyll orchestra for these is a *pied à terre*, for it is employment all the year round, and *a certainty*. Unfortunately (?) Jullien will not permit any acrobats to attempt to break their necks on ropes or trapeze at his musical entertainments, nor niggers to "mouth" at the audience, and kick up their heels "a'hind and a'fore," nor anybody to "get drunk on the premises," consequently he must compete with establishments that *do* allow these exploits. If once he could bring himself to tolerate such amusements (?) at his concerts, then "good-bye" to the Palaces; he would shut them up—but!—himself then, perhaps—for it might happen that by bringing *breakneckities* into competition with good music, in the *same* establishment, the public would learn to see the utter worthlessness of said *breakneckities*. TOOTPICK.

OPENING OF A NEW ORGAN AT WINCHESTER.—(*From a correspondent.*)—On Friday the 10th inst. an Amateur Concert was given in aid of the St. Cross Organ Fund. The performance, under the direction of Mr. Patten, commenced with the overture to *La Clemenza di Tito*,—well executed by the orchestra, led by Mr Charles Gaudilin, supported by the amateurs—Captain Stephens, Major Taylor, Messrs. Higgins and Godden (violinists), Mr. Eccles (flautist), and Admiral O'Brien (viooncellist); Mrs. Porter presided at the harmonium. The "amateurs" were strengthened by select professional aid (including Messrs. Ridgway Fridge, A. Conduit, E. Carter, Lamonte, &c. Mr. Deacon, the well-known pianist from London, (who volunteered his services), played Thalberg's *Moses in Egypto* fantasia with great effect. Captain Stephens, whose mechanism and style were alike remarkable, played a solo on the violin, accompanied on the pianoforte by Mrs. Porter, and elicited the warmest applause. Adams's romance "Le Retour a la Montagne," sung by Miss Thoyts, with violin *obbligato* by Major Taylor, was deservedly encored. The room was quite full. On Saturday the new organ was formally opened by Mr. E. J. Hopkins, organist of the Temple church, London, a special service being arranged for the occasion. The Lord Bishop of Rochester, the venerable Archdeacon Jacob, Sir James B. Earl, Baronet, and John Bonham Carter, Esq., (the members for the city,) and a large number of the gentry of the neighbourhood were present. The musical service was as follows:—Dr. Woodward's *Venite* in B flat, the *Psalms* by Dr. R. Cooke, Mr Patten's *Te Deum* in A, and Dr. Beckwith's *Jubilate*. Mr E. Hopkins played several compositions of Bach, Handel, &c. The collection in the church after the sermon was £29. 5s. 1d., and the receipts amounted to £92. 0s. 6d.; so that after deducting expenses, the balance will, we trust, be sufficient to discharge the debt remaining on the organ. This fine instrument was built by Mr. Walker of London, at the price of 400 guineas, and consists of great organ, compass C C to G in alto (56 notes); swell organ, compass to tenor C, lowest octave acting on Dulciana and Stop Diapason; pedal organ, compass C C C to F (30 notes).

MILAN.—The carnival season was brought to a termination by M. Gounod's *Faust*. The theatre will probably remain closed for a considerable period, but, if there is an autumn season, M. Gounod has, it is said, promised to write a new opera for the management.

FLORENCE.—Madame Emmy LA GRUA is engaged for the Pergola Theatre. The programme of the first popular concert consisted of Beethoven's C minor Symphony; Mendelssohn's Violin Concerto; the same composer's Pianoforte-Concerto in G minor; and, to conclude, the Overture composed by Meyerbeer for the International Exhibition.

DUSSELDORF.—The fifth Musical Festival of the Middle-Rhine is fixed for the 16th August. It was settled last year that the performances should take place in the theatre, but hopes are entertained that the Arsenal, which is an incomparably fitter building, and capable of accommodating a larger audience, will be granted for the purpose.

MONICH.—Mdlle. Molique, daughter of the celebrated composer and violinist, Herr Molique, of London, lately gave a numerously attended Soirée. She proved herself a pianist worthy of the great artistic name she bears. She exhibited great brilliancy and expressiveness in her performance of a Trio, by Molique; Variations, by Mendelssohn; a Sonata, by Beethoven; and a "Salonstuck," by Pacher. M. Félicien David's opera *Lalla Rookh* has been produced and very favorably received.

VIENNA.—After the company at the Imperial Opera House has been engaged in studying Herr Richard Wagner's *Tristan und Isolda* the entire season; after they have had fifty-seven (fifty-seven!) rehearsals of it, and after they have neglected, on account of it, a great many other works, which are, at any rate, quite as good, if not far superior, this *chef-d'œuvre* of "the Future" is indefinitely shelved. Under the most favorable circumstances (for Herr Richard Wagner) it will not be produced before the commencement of next season.

BERLIN.—The performance of the young Franz Pönitz, upon the pedal harp, achieved, last Monday evening, an immense success at the State Theatre. According to the play bills, only one piece: "La Danse des Fées," by Alvars, was to have been performed, but the applause, on the termination, was so uproarious, that the young artist returned his thanks by executing a longer composition of *his own*, which was equally successful. For the majority of the audience the pedal harp was probably a novelty; when moreover, they beheld how completely this art-gifted boy had the instrument under his command; with what certainty he overcame the most difficult passages; how vigorously he knows how to take the *forte*, and to produce the gentlest *piano*; and how, finally, with this vertuosity he combines the most unconquerable powers of endurance, they must be astonished at such talent, which, though yet in the first stage of development, will, to judge by what it has already achieved, turn out something very great. The little Berlin harpist, Pönitz, thanks to his mastery over the instrument, creating in Copenhagen a sensation which overcomes even the national antipathies of the inhabitants. "When the little virtuoso"—according to a letter from Copenhagen—"on being recalled, performs, in addition to the pieces set down in his programme, German songs, it seems as though the applause would never end.

Advertisements.

To the Music Trade in General.

A YOUNG MAN, a good Pianoforte Tuner and Salesman, and has some knowledge of Repairs, requires a situation in a General Musical Instrument Warehouse, or otherwise. Address—"A. W. B.," care of Mrs. Widderson, 16 Charles Street, Manchester Square, London, W.

To the Musical Profession.

AS MR. JAMES LAWSON is no longer Secretary to the Glasgow Abstainers' Union, the profession is desired to communicate with the undersigned, who will arrange with them for the Glasgow City Hall Saturday Evening Concerts, and other Concerts in town and throughout Scotland.

JAMES AIRLIE, Secretary, Glasgow Abstainers' Union, 118 Union Street, Glasgow, Scotland.

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MARTIN CAWOOD, Secretary.

MISS ELEANOR WARD (Pupil of Mr. JULES BENEDICT) begs that (applications to her for engagements at Concerts, Soirees, and for Lessons on the Pianoforte may be addressed, care of Mr. Robert W. Ollivier, 19 Old Bond Street, W.

MISS STABBACH has the honor to announce her Concert will take place at the Hanover Square Rooms, on Tuesday evening, May 12th. Vocalists: Miss Stabbach, Mille. Georgi, Mr. Tennant, and Mr. Lewis Thomas. Instrumentalists: Madame Arabella Goddard, Herr Deichmann, Signor Piatti, and Mr. John Thomas. Conductors, Herr Wilhelm Ganz and Signor Randegger. Tickets, Numbered Stalls, 10s. 6d.; Reserved Seats, 5s.; to be had of the principal musicsellers, and of Miss Stabbach, 42, Upper Seymour Street, Portman Square.

MISS JULIA ELTON will sing Mr. George Bullen's New Song, "SOFTLY SLEEP, MY PRETTY DARLING," the Ayah's Song (Indian Lullaby, at the Concert of the Vocal Association, May 8th.

MISS MARY W. M'CARTY, Pianist and Professor of the Pianoforte (pupil of Madame ARABELLA GODDARD), begs to announce her arrival in town for the season. Her terms for lessons may be obtained at 26, Upper Wimpole Street, Cavendish Square.

MRS. MEREST'S (late MARIA B. HAWES) SECOND SOIREE will take place on FRIDAY NEXT, MAY 8TH, at 7 ADELPHI TERRACE, under Royal and distinguished patronage. Tickets to be had of Mrs. Merest, 7 Adelphi Terrace. Half-past Eight o'clock.

MDLLE. GEORGI will sing at Miss Allergue's Concert, the 4th of May; Miss Stabbach's Concert, Hanover Square Rooms, 12th; Freemasons' Girls School Festival, 13th; Madame Puzzi's Grand Concert, Hanover Square, 15th; St. James's Hall, 18th; Mr. Aptommas's Recital, the 20th. All communications respecting Oratorios, Concerts, &c., to be addressed to care of Messrs. Duncan Davison & Co.

MDLLE. GEORGI begs to announce her return to town (from the continent) for the season. All communications for Oratorios, Concerts, &c., to be addressed to Messrs. Duncan Davison & Co., 244, Regent Street, W.

MDLLE. LOUISA VAN NOORDEN will sing, May 5th, Willis's Rooms; 11th, St. John's Wood; 18th, Messrs. Collard; 20th, Signor Campanella's Concert; and at her Matinee Musicale, which will take place June 2nd, under distinguished patronage. Engagements for Opera, Oratorio, and Concert, in town or country, to be addressed 118, Great Russell Street, Bedford Square.

MADAME LEMAIRE begs to announce that her Engagement at Her Majesty's Theatre does not prevent her Singing at Concerts or Private Soirees, &c. Communications to be addressed to Mr. JARRETT, Concert Agent, 244 Regent Street, W.

MADAME THERESA ELLINGER begs to announce that her engagement at Her Majesty's Theatre does not prevent her accepting engagements for Concerts, &c. Communications for Engagements to be made to Mr. JARRETT, Musical and Concert Agent, 244 Regent Street.

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"Federals and Confederates."

MR. and MRS. DRAYTON will take their Benefit on Wednesday next, 6th May, last night of their London season, owing to previous engagements entered into for a short provincial tour. All communications relative to their future arrangements must be addressed to "Nimmo," General Dramatic and Concert Agent, 2, Prince's Street, Cavendish Square, W.

MR. WALTER MACFARREN'S Concert of Pianoforte Music on Saturday Morning, June 6, at the Hanover Square Rooms.

MR. AGUILAR begs to announce that he will give a *Matinee Musicale* at his residence, 17 WESTBOURNE SQUARE, on THURSDAY, June 11.

MR. TENNANT will sing Blumenthal's "TWILIGHT SONG," at Mrs. Ayre's Concert, May 3; the Vocal Association, May 8; Miss Stabbach's, May 12; Mr. Carter's, May 14; Madame Puzzi's, May 15; St. George's Hall, Liverpool, May 18; and Madame Anichini's, June 2, accompanied by the Composer.

HERR ADOLPH SCHLOESSER'S CONCERT will take place on THURSDAY EVENING, 14th May, at the HANOVER SQUARE ROOMS. Vocalists—Madame Albani and Herr Reichardt. Instrumentalists—Mr. Blagrove, Signor Piatti, Signor Giulio Rugoni, Monsieur Ascher and Herr Adolph Schloesser. Conductors—Messrs. Frank Mori and Benedict. Tickets, Half-a-Guinea each, to be had at the principal Musicsellers, at the Hanover Square Rooms, and of Herr A. Schloesser, 2 Upper George Street, Bryanston Square, W.

MONSIEUR JULES LEFORT will arrive in Town for the season on the 15th of May. Letters or engagements of any kind direct to the care of Herr Louis Engel, 31 Grosvenor Street, Grosvenor Square, W.

SIGNOR FERRARI begs to announce to his Friends and Pupils that, having recovered from his serious accident, he has resumed his professional avocations. 32 Gloucester Terrace, Hyde Park, W.

SIGNOR and MADAME BADIA are in London for the Season. For Engagements for Concerts, Soirées, &c., apply to Mr. J. BARRETT, Music and Concert Agent, 244 Regent Street, W.; and for Lessons in Singing to Signor BADIA, at his residence, 29 Upper Berkley Street, West Connaught Square, W.

FRAULEIN LIEBHART will arrive in Town May 10th. All communications to be made to Mr. Jarrett, Musical and Concert Agent, at Duncan Davison & Co.'s, 244 Regent Street, W.

MAY 7TH, MR. SALAMAN'S CONCERT, THURSDAY EVENING NEXT.—Eight o'clock, Hanover Rooms.—Mademoiselles Parepa, Lascelles, Eliza Hughes, Mr. and Madame Weiss, vocalists; Mr. Carrodus, violin; Herr Daubert, violoncello; Mr. Salaman and his pupil Miss Emma Lewis, pianists; Mr. Francesco Berger, accompanist. Family Tickets, Three to Reserved, and Four to Unreserved Seats, One Guinea; Single, 10s. 6d., 7s. and 5s.; at Cramer's, Regent Street; Hanover Rooms; St. James's Hall; and 36 Baker Street. Programmes ready.

PROPOSED GRAND COMPETITION of CHOIRS.—Prizes of £200, £75, and £25, for Choirs of more than 100 voices; and of £100, £50, £30, and £20, for Choirs under 100 but not less than 40 voices, will be given by the National Association for the Encouragement of Music, at the CRYSTAL PALACE, on Tuesday, July 14.—Full particulars may be obtained of Mr. George Leslie, Secretary of the Association, at St. James's Hall, 28, Piccadilly, W.

BY SPECIAL DESIRE.—PHILHARMONIC SOCIETY.—The Fourth Concert will take place at the Hanover Square Rooms, on MONDAY EVENING, MAY 4. Programme: Music to the "Egmont" of Goethe (Beethoven)—Concerto in F minor, pianoforte, Madame Arabella Goddard (W. S. Bennett) Sinfonia Pastorale (Beethoven)—March to "Tannhauser" (Wagner) —Mr. Bottesbiow's Poem illustrative of the Overture to "Egmont," read by Mr. Arthur Matthison. Vocal performers, Miss Banks and Signor Delle Sedie. Conductor, Professor Sternbale Bennett. To begin at 8 o'clock. Single tickets, 15s., issued by Messrs. ADDISON and LUCAS, 210, Regent Street.

EWER AND CO.'S MUSICAL LIBRARY.—The Evening Concert, for the introduction of new compositions, will take place at the Hanover Square Rooms on Tuesday next at three o'clock. Programme:—Trio in B flat, Barnett's Sextet in B flat, Brahms Pianoforte Solos:—Duettino, Kiel; Air Guitarro, Hiller; Mon cœur à toi, Rubinstein; Giraldi's Serenade, Pauer. Violin Solos:—Cavatina, Raff; Am Springquell, David. Songs:—"Hither he hurried," Franz; "A Spring night," Schumann; "Jean dulce memoria," Viotti; "Craigie burn" and "To the woodlark," Rosetta Vinning; "Abandono" and "Ah io non mami più," Mariani. Trios for Female Voices:—"Sunday morning," Ritter; "Peace" and "To the bird in the sky," Radecke; "Ave Maria," Marchetti. Instrumentalists:—Messrs. Paner, Sainton, Ries, Webb, Witt, Vieuxtemps and Wohlers. Principal Vocalists:—Mdlle. Florence Lancia, Madame O'Leary Vinning, Miss Rina Poole, Miss Julia Elton, Mrs. W. Dixon. Subscribers to London receive invitations. Tickets to non-subscribers, Half-a-Guinea; to be had at Ewer and Co.'s Musical Library, 87 Regent Street.

APTOMMAS'S EIGHTH HARP RECITAL, WEDNESDAY, MAY 6TH, at Three o'clock, at 16 GROSVENOR STREET (by kind permission of Messrs. Collard), assisted by MISS BANKS, THE CONCERT VOCAL QUARTETTE, and Messrs. BARCIOFFI and HARGITT. The Programme consists of selections made by the audience from a unlimited repertoire of fifty classical and miscellaneous works. Weber's Concert-stück has been selected for the opening piece. Tickets, 5s. and 7s. 6d.; Family Tickets to admit three, 10s. 6d.

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MONS. JULLIEN has much pleasure in announcing that he has succeeded in engaging MR. LEVY, the celebrated Cornetà Pistons, who will perform one of his favorite Solos every evening.

The Programme for the week, commencing Monday, 4th May, will include—

Overture, "Der Freischutz"	Weber.
Quadrille, "Masaniello"	Auber.
Valse, "The Orange Blossoms"	L. Jullien.
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MISS MADELINA CRONIN begs to announce that her Soirée Musicale will take place on Tuesday, 19th May, assisted by Miss Banks, Mdlle. Elvira Behrens, Mad. Maisonblanche, Signori Soliari and Fortuna. Conductors, Herr Wilhelm Ganz, Signor Biletta, and Mr. Frank Mori. Reserved Seats, Half-a-Guinea; Family Tickets to admit three, One Guinea. To be obtained of Miss CRONIN, 23, Welbeck Street, Cavendish Square.

MDLLE. GEORGI will sing at St. James's Hall, May 18th; Mr. Aptommas's Recital, the 26th. All communications respecting Oratorios, Concerts, &c., to be addressed to care of Messrs. Duncan Davison & Co., 244 Regent Street.

MDLLE. LOUISA VAN NOORDEN has the honor to announce that she will give a Matinée Musicale, at 16, Grosvenor Street, Grosvenor Square, W, (by kind permission of Messrs. Collard), on Tuesday, June 2nd, to commence at half-past two o'clock precisely. Under the following distinguished patronage:—The Dowager Marchioness of Lothian, the Marchioness of Ely, the Earl and Countess of Fife, the Lady Chichester, the Earl and Countess of Westmorland, the Countess Paubelt, the Lady Dormer, the Baroness Goldsmid, the Lady Maxsine, Sir Clifford Constable, Bart. Tickets, 10s. 6d. each; Family Tickets (to admit Three), £1 1s.; may be had at the principal Music Warehouses, and of Mdlle. Louisa van Noorden, 116, Great Russell Street, Bedford Square, W.C.

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Number X. to appear Saturday, May 16th. Twelve Pages Quarto.
THE LITERARY TIMES:
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THE LITERARY TIMES is offered to the public as a purely literary journal, in which all the principal works of the season will be fairly and elaborately reviewed, in such a manner as shall render the paper of equal interest to those who read for amusement and to those who study more deeply the literature of their times. The *Literary Times* is projected because it is believed that the journals professing to represent literature do not devote that attention to the subject commensurate with the present demands of the reading public. These papers, although in most cases conducted with great ability, may be regarded more as records of the progress of literature, and the arts and sciences, than as critical journals of the literature of the day. When it is considered that a paper of sixteen or twenty pages undertakes to review all the books of the season—to write essays on a variety of subjects—to give a summary of new editions and smaller works—to report the proceedings of the learned societies—to publish a long controversial correspondence—to supply the news and gossip of the week—and, finally, to devote several pages to the fine arts, and music, and the drama—it can hardly be a matter of surprise that such a journal should be found insufficient, by those who read for some other purpose than to acquire superficial information on a variety of topics. The time has now arrived when literature should have a journal of its own; and it is this ground which the *Literary Times* proposes to occupy. Its contributors have been selected with judgment from the great world of letters; and every work on which an opinion is offered will receive impartial consideration, unaffected by the interests or prejudices of any publishing clique or coterie. The *Literary Times* is published at One Penny, because the proprietors believe that the success it will thus command will enable them to present to the public a first-class journal, a result which could hardly be expected were the price to be high, and the circulation diminutive.
Published at the Office: 15 Beaufort Buildings, Strand, and to be had of all Newsvenders and Booksellers.

A LOST (INTERCEPTED) DESPATCH.

Why the subjoined series of articles did not appear in our last number is mysteriously explained by what follows.—(ED. M. W.)

"*Once a Week*' *Office, No.* 11, *Bouverie Street, Fleet Street,*
"London, E.C., May 8, 1863.

"The Editor of *Once a Week* has found the enclosed papers on his table this morning, and can find no clue as to how they came there. He[therefore loses no time in forwarding them to Messrs. Henderson, Rait, & Co., with his apologies for having opened them."

"*Winsley Street, Oxford Street, W.*
"Loudon, May 9, 1863.

"DEAR SIR,—We have just received the missing copy, &c., with letter enclosed, from the office of *Once a Week*. Not having any connection with that office, we are sorry to be a loss to understand by what means the parcel found its way there. We hope you will be able to account for it.

"We remain, dear Sir, Yours obediently,
"The Editor of the "HENDERSON, RAIT, & CO.
Musical World."

Item.

HER MAJESTY'S THEATRE.

The new singer, Mdlle. Iradier (daughter, we believe, of the popular Spanish composer, Senor Iradier), who was to have come out on Saturday night (May 2) as Oscar in the *Ballo in Maschera*, suddenly changed her mind, and got married instead—by which it appears her services are to be lost to the operatic boards. In consequence of this unforeseen event the opera was changed, and *Lucrezia Borgia*—with Mdlle. Titiens, Signor Giuglini, M. Gassier, and Mdlle. Therèse Ellinger in the principal characters—substituted. Among the audience were their Royal Highnesses the Prince and Princess of Wales. The opera was followed by the ballet of *Farfaletta*—Mdlle. Ferraris, of course, being Farfaletta. The new singer, Mdlle. Ellinger, has rendered herself further useful to the management—during the temporary absence of Madame Alboni, and in anticipation of the coming of Mdlle. Trebelli—by playing the gipsy-mother in *Il Trovatore*. Mr. Mapleson has thus three first-class Azucenas in his company. How he is to find adequate employment for them all it is not easy to guess.

Mdlle. Trebelli made her first appearance on Tuesday night (May 6) as Rosina in *Il Barbiere di Siviglia*, and received the hearty welcome due to the position she has already won as a distinguished public favorite. Mdlle. Trebelli's Rosina is one of her abiest impersonations, and she has the merit—like her eminent contemporary, Madame Alboni—of paying a little more respect to the incomparable text of Rossini than is the unhappy fashion of the times. Her execution of the *cavatina*, "Una voce," and of the duet with Figaro ("Dunque io son"), is doubly commendable on this account. In the lesson-scene Mdlle. Trebelli introduced "Non piu mesta"—the brilliant *finale* to *Cenerentola*—in which she was unanimously encored. M. Gassier, as usual, made a bustling and vivacious Figaro; Signor Zucchini—a dry, but painstaking and thoroughly stage-experienced "*buffo*" singer (his first appearance this season), was Bartolo; Signor Vialotti, Basilio; and Signor Bettini, Almaviva. The opera passed off—as it invariably does when competently presented—with unflagging spirit, and was followed by the ballet of *Farfaletta*.

Item.

ROYAL ITALIAN OPERA.

The principal incident of the week before last—the state visit of the Prince and Princess of Wales—was recorded at the time; but we may state here that, so pleased were their Royal Highnesses with the entertainment provided for them by Mr. Gye on that occasion, they revisited the theatre on the very next night of performance—not again "in state," we need scarcely add, but for their own private and personal gratification. The programme included the opera of *Rigoletto* and a concert, in which Mademoiselle Carlotta Patti took part.

On Saturday night, (May 2), *Guillaume Tell* was repeated. A fresh and powerful interest was given to this representation of Rossini's masterpiece by the re-appearance of Signor Tamberlik in Arnoldo, a part which the new tenor, Signor Calfieri—rather injudiciously, as the result proved—selected for his *début*. Signor Tamberlik was welcomed by the whole house—much the fullest hitherto attracted to *Guillaume Tell* this year—with flattering cordiality, and by the vigor and spirit of his singing drew down frequent and unanimous applause. We need not dwell upon so thoroughly well-known a performance as the Arnold of the distinguished Roman tenor, or describe in detail the various points of excellence to which we have often and so recently invited the attention of our opera-loving readers. Enough that the old sensation was revived at all the salient passages—the two great duets, with Tell (M. Faure) and Mathilde (Mademoiselle Battu); the noble trio, in which Arnold learns from Tell and Walter (Herr Formes) the news of his father's murder (Act 2); and the trying air with chorus, "Corriam, corriam" ("Suivez moi"). In each and all of these Signor Tamberlik put forth his whole strength, and the famous high "C," which imparts such characteristic brilliancy to the last, rang through the house, thrice in succession, with unimpaired sonority. At the end of this forcible display the audience unanimously summoned him to the footlights and treated him to what in operatic language is termed an "ovation." The execution generally was first rate, and, owing in a great measure to the powerful co-operation of Signor Tamberlik, the superb *finale* to the second act (the "assembly of the Cantons") was even more than usually effective. No sooner had the curtain descended than it rose again, in order that every one engaged in this almost unparalleled performance might take to himself his part of the well-merited applause.

The *Traviata*, performed for the first time on Tuesday night, (May 5), introduced a new barytone in the part of the elder Germont. Signor Colonnese has a remarkably good voice, but he has yet to learn the proper use of it. Whether as a singer or as an actor, he cannot at present be fairly accredited as anything more than an amateur. He has evidently "good intentions," but his imperfect command of the physical means with which nature has endowed him does not allow of his effectively carrying them out. Moreover, he lacks style, and is not quite sure of his "intonation." Signor Colonnese, however, is young, and time, if put to good use, may effect a great deal. Meanwhile, if the opera is to be repeated—which we presume to be the case—we recommend the new barytone to modify in some degree his costume. As it is now, what with his dark flowing ringlets, &c., he might be taken, if not for the son, at least for the younger brother of Alfredo (Germont, junior). Violetta is hardly so well suited to Mademoiselle Fioretti as either of the two parts in which she had previously been seen. Her execution of the music was, as might have been expected, faultless and finished in every instance; her acting, too, was always intelligent; but it would be useless to conceal the fact that her appearance is so opposed to existing ideas of the character of the phthisical courtesan as to destroy all dramatic illusion. At the same time, we wish it to be understood that our favorable opinion of Mademoiselle Fioretti's talent is not in the least shaken by her incapability to shine as an ideal "Violetta." The heroine of the *Traviata* is one of the least engaging personages of the modern lyric drama,—only less unacceptable, indeed, than her lover, Alfredo, whose remorse at the deathbed, which his contemptible behaviour in the card-playing scene is remembered, commands no stronger sympathy than would be elicited by the pulling sorrows of a schoolboy. This gallant heap of the "*demi-monde*" was impersonated by Signor Naudin much in his accustomed fashion—with remarkable spirit, occasionally bordering on exaggeration, and therefore, in spite of undeniable merits, with a result more or less unsatisfactory. Signor Naudin is undoubtedly clever, but he wants "toning down" more than any promising dramatic singer who has recently been brought before the London public. As a "utility man" nevertheless, his value can scarcely be over-estimated, his repertory seemingly embracing most of the principal parts now in vogue, and his natural gifts, combined with more than average acquirement, enabling him to make a highly respectable figure in any of them. The opera was generally well played; there was a great deal of applause, especially for Mademoiselle Fioretti and Signor Naudin, who were more than once recalled.

The revival of the pretty *ballet divertissement* called *Azelia*, besides introducing a new dancer, in Mademoiselle Dumilatre, affords Mdlle. Salvioni a fresh opportunity of exhibiting her grace and agility in an elaborate "*pas de trois*," and of winning recognition of her claims to be considered an accomplished mistress of her art. Their Royal Highnesses the Prince and Princess of Wales were present, and remained till nearly the end of the performance.

It has been determined, we are informed, to produce M. Gounod's *Faust* at this theatre; so that now, in place of not having it at all, we shall have it at both houses—by which, at any rate, the public will be gainers.

Item.

WARD *versus* LUMLEY.

IT is rumoured that the scene of the three representations for the benefit of Mr. Lumley—in aid of which the Marchioness Gaetani (Mademoiselle Piccolomini) so handsomely volunteered her services—is to be removed from her Majesty's Theatre to Drury Lane. This change, it is

further given out, was necessitated, "at the eleventh hour," by a sudden and wholly unexpected prohibition on the part of the noble lessee. To make any comment upon the actions of Lord Dudley does not lie within our province; but our belief in the rumour which connects his name with so seemingly arbitrary a proceeding is somewhat weakened by the consideration that before his Lordship is said to have interfered all the preparations were completed, and the fact of the performances being about to take place at Her Majesty's Theatre had been extensively circulated through the press and other channels of communication. For the mere purposes of the "benefit representations" Drury Lane Theatre would answer just as well as Her Majesty's—in certain, not wholly unimportant, respects, superfluous to dwell on, perhaps better; but, on the other hand, the many friends and supporters, both private and public, of one who has, after all, not unappropriately been described as "the most popular of managers," will doubtless regret not being allowed the satisfaction of coming forward on his behalf at the theatre so long associated with his name, and over the fortunes of which even now, by the uninitiated masses, "Lumley" is supposed still virtually to reign; just as the French peasants, remote from Paris, believed that in 1848, when they voted for "Napoleon," it was still the "Emperor" whose dominions they were asked to perpetuate. We give the "rumour," nevertheless, as it has reached us, hoping that we may be afforded the opportunity of stating that it is "without foundation."—*Times*, May 4.

Item.

EPIGRAM.

I've heard of a Lord
Who thought few his betters,
But each snob beats this Lord,
Who but answers his letters. D.C.

LAND-LORD WARD is the real manager of Her Majesty's Theatre; if this is derogatory to a nobleman, it becomes still more so when he makes it an occasion to give a new version of the fable of the surly dog in the manger.

Item.

EARL DUDLEY GALLERY.

On Tuesday night (May 5) M. LEVASSOR—the inimitable French comedian and humorist—who has not given a public entertainment in London for something like five years, commenced a series of "Scènes et Chansons Comiques" at the Dudley Gallery. The doors of the room were no sooner opened than the room was completely crowded; and when it is borne in mind that an entertainment delivered in a foreign language appeals only to a limited portion of the public, this demonstration of the attractive power of M. Levassor becomes, indeed, remarkable. On his first appearance his mirthful, good-humoured countenance was at once recognized as that of an old and welcome friend, and every one of his jests, whether conveyed through the medium of song, speech, or movement, was the signal for roars of merriment. Indeed, what with exquisite neatness on the one side, and quick appreciation on the other, the artist and the audience could not have been better matched. M. Levassor was assisted, as usual, by the pleasant vocalist Mademoiselle Teissere, and M. Rey, of the Vaudeville, is promised for some future occasion.

Items.

CONCERT FOR MR. WATSON.—With a feeling which reflects the highest credit on all concerned, a concert was given on Monday night (April 27), for the benefit of Mr. Watson, a gentleman until lately holding a distinguished position as a photographic artist, but who, through unwearied application, has had the misfortune to lose his eyesight, and is consequently deprived of all further opportunity of following his profession. Under these circumstances a committee of his friends kindly undertook to get up a concert, and the following artists most generously gave their gratuitous assistance:—Mesdames Lemmens-Sherrington, Edith Wynne and Eyles; Messrs. John Morgan, Ramsden and James Lea Summers, Master Butler and the members of the West London Madrigal Society, all of whom appeared to give the highest satisfaction to a numerous and delighted auditory. Of course detailed criticism is not called for upon such an occasion, and it is therefore sufficient to record the success of the object for which the concert was given, and to mention that Miss Edith Wynne was encored in "Should he upbraid;" a like compliment being paid to the well-known glee of Horsley—"See the chariot at hand."

MEININGER.—On Spohr's birthday the members of the orchestra attached to the theatre gave their second concert. The programme included *Die Weihe der Töne;* and was sung for a soprano, with clarinet and pianoforte accompaniment, by Dr. Spohr; a tenor air from Gluck's *Iphigenie auf Tauris;* Beethoven's Overture in C major to *Leonora;* two ballads ("Schön Hedwig," and "Der Haideknabe"), by Hebbel, with pianoforte accompaniment by Schumann; First Movement of the Pianoforte Concerto in C major, by Mozart; and a pianoforte fantasia on themes from the opera of *Der Unbekannte*, by Bott. All the pianoforte pieces were played by Herr Bott, conductor of the orchestra, who appeared here as a pianist for the first time, with gratifying success. The fantasia was vociferously redemanded, but Herr Bott, instead of repeating it, substituted another and a shorter piece, also of his own composition. Herr Hentschel, the blind clarinettist, from Dresden, happening to be here on the day of the concert, the committee engaged him to perform a concertino, by Weber, between the two parts.

DRESDEN.—The Singakademie lately gave a performance of *Die Auferweckung der Lazarus* (*the Resurrection of Lazarus*), an oratorio by Herr Johann Vogt, who has been residing in this city for some time past. The work was well executed, under the direction of Herr Pfretzschner. The solos were admirably rendered by Mdlle. Alvsleben Mad. Krebs-Michaelsi, Herrs Scharfe and Weixlstorfer.

BRUNSWICK.—Herr G. Schmidt's opera, *La Réole*, was produced, on the occasion of the Duke's birthday, with decided success.

BRUSSELS.—At the last concert of the Réunion Lyrique, among other works performed was Mendelssohn's *Walpurgisnacht*, with the French version of the words, by Belanger.

NATIONAL CHORAL SOCIETY.—The *Creation* was given on Wednesday night week, by Mr. Martin's capital choral force, with admirable success. The fresh voices of the *soprani* told especially well in the few opportunities which Haydn has given to the chorus-singers for distinguishing themselves. Madame Lemmens-Sherrington was equally admirable in "The marvellous work," and "On mighty wings." The other singers were Mr. Santley, who was loudly encored in the air "Now heaven in fullest glory shone," and Mr. Sims Reeves, who exerted himself with even more than his usual success, singing "In native worth" with exquisitely tender expression. We need not add that he was compelled to repeat it, and that he did so with increased effect.—*Daily Telegraph.*

HERR REICHARDT has arrived in London for the season.

DEATH OF HERR GUSTAV BOCK.—The mournful duty devolves upon us of announcing to our readers the death, on the 27th April, at half-past seven in the evening, of Herr Gustav Bock, the editor of this paper. The deceased had long been suffering from heart disease. This, it is true, was kept under for years at a time, but Herr Gustav Bock at last fell a victim to a sudden attack. His fellow writers in the *Neue Berliner Musik-Zeitung* lose in him one who was endowed with singular tact in the conduct of the paper, especially affable in literary business matters, and an eminently true and devoted friend. Herr Bock displayed restless zeal and unusual intelligence as the head of his extensive and wide-branching firm, exerting himself particularly for the higher walks of art, and especially for its representatives, whose interests he invariably furthered, whose efforts he seconded, and for whose advantage he was ever ready to make sacrifices. Musicians and lovers of music will long honor his memory, and especially recollect with proper appreciation the kindly qualities of his nature.—*Neue Berliner Musik-Zeitung.*

Items.

INCHOATE EPIGRAMS.

TO HORACE MAYHEW, ESQ.

No. I.

There was an old weekly, *John Bull*,
A dismasted and worn-out old hull!

No. II.

There was a lieutenant call'd Pollard,
Who, tho' injur'd, had never yet hollor'd!

Item.

GRAND BALL TO THEIR ROYAL HIGHNESSES THE PRINCE AND PRINCESS OF WALES AT THE GUILDHALL.

The musical arrangements for this Royal Fête have been placed in

the hands of Mons. Louis Jullien, with instructions that the best musical talent available in London be secured. The orchestra is to be fifty strong, including fourteen first violins, and so in proportion; string instruments to predominate.

This (the fête of the season) will afford the young conductor an opportunity of striking out in that career in which his late father was so eminently successful—namely, ballet music; and the nobility and aristocracy will again be able to secure ball orchestras for their soirées, the like of which have not been heard since the late Mons. Jullien's demise.

Item.

THE "OTTAVISONO"—M. BAGIER, M. ROQUEPLAN, &c.

Au Rédacteur du MUSICAL WORLD.

MONSIEUR.—Il y a quelques jours, M. Padovani, dans une matinée musicale à la salle Beethoven, s'est fait entendre sur un instrument nouveau de son invention, et a obtenu le plus grand et le plus légitime succès. M. de Beriot avait composé exprès pour M. Padovani un morceau très remarquable qui a obtenu les honneurs du *bis*. Les hommes les plus compétents, parmi lesquels nous citerons particulièrement Rossini, n'ont pas hésité à féliciter hautement l'artiste italien sur le mérite de son invention. Aussi, c'est avec un véritable plaisir que nous reproduisons les lettres ci-après, qui témoignent des approbations flatteuses données à M. Padovani:—

"Mon cher monsieur Padovani,—Laissez-moi vous remercier du plaisir que j'ai éprouvé à entendre votre excellent instrument, *Ottavisono*.—Comme inventeur et comme virtuose, vous avez charmé ma société. Votre *Ottavisono* réunit à la vigueur de l'*alto* le brillant du *violon*; vous en savez tirer des effets ravissants. L'avenir couronnera vos efforts, croyez en cette prédiction que vous offre votre reconnaissant—G. ROSSINI."

"*A. M. Padovani Francesco, artiste distingué,*—Le soussigné certifie avoir entendu, avec un vif plaisir, l'*octavisson* de M. François Padovani. Cet instrument, facile à jouer pour tout violoniste habile, est d'une dimension moyenne entre le violon et l'alto; il participe du brillant de l'un et de la suavité de l'*autre*. L'*octavisson* est muni de six cordes accouplées deux par deux et accordées en octaves, ce qui lui donne un caractère tout à fait original, et ajoute du prestige aux traits de difficulté. Mais son cachet particulier se révèle dans les chants larges et mélancoliques. C'est là, surtout, que son timbre se rapproche de la voix humaine, et prend une couleur poétique qui touche le cœur. En foi de quoi j'ai délivré le présent certificat à son auteur, comme un hommage rendu à son génie d'invention.—C. DE BERIOT."

La lettre suivante a été adressée par M. Bagier au journal *l'Indépendance belge*, en réponse à certaines assertions émises par l'un des correspondants parisiens du ce journal:—

"Monsieur le directeur,—Je lis dans le numéro de votre estimable journal du 22 courant un article qui m'attribue des idées et des projets, au sujet de la direction du Théâtre impérial Italien, que je n'ai jamais eus et que je n'aurai jamais, car ils sont non-seulement indignes de moi, mais ils sont aussi indignes du Théâtre impérial Italien. Vous avez donc bien fait de penser qu'on m'avait calomnié en me prêtant de semblables projets, et je vous en remercie. Ce théâtre, dirigé par moi, le sera toujours dignement et honorablement; tous mes efforts tendront à lui donner tout l'éclat qu'il avait du temps de Severini et de Vatel. C'est vous dire assez que sous ma direction il sera toujours un théâtre lyrique et non un théâtre de drames, vaudevilles, comédies, farces ou arlequinades, ainsi que quelques journaux, par plaisanterie sans doute, l'ont annoncé. Si c'est une farce qu'ils ont voulu faire, elle est de mauvais goût, et je ne les inviterai pas. Je vous prie, monsieur le directeur, de vouloir bien insérer cette lettre dans votre plus prochain numéro; vous n'obligerez infiniment. Dans cet espoir, vous je présente mes salutations les plus distinguées. BAGIER."

Le maëstro Giorza est en pour parler fort sérieux avec la direction de l'Opéra au sujet d'un ballet destiné aux débuts d'Amina Boschetti. M. Bagier est parti pour Madrid. M. Roqueplan demande dans son dernier feuilleton la création d'un théâtre-musée où l'on jouerait exclusivement et uniquement Gluck, Mozart, Spontini, Gretry—pour laisser aux vivants les scènes vivantes.

Paris, May 8. UN FRANCAIS A PARIS.

If our readers are satisfied with the explanation of the editor of *Once a Week*, they are easily satisfied. We are not easily satisfied, and are not satisfied with the explanation of the Editor of *Once a Week*.—ED. M. W.

OPENING OF THE ORGAN AT TRINITY CHURCH, RYDE.

The organ was opened on Thursday, built by Mr. Edwin Fletcher for Trinity Church, with full choral service. The new instrument is the largest if not the most powerful in the Isle of Wight. It is 19 feet high, 13 feet wide, and 20 feet deep. The front is carved in the Gothic style, and stained to imitate oak, exhibiting 23 gilt pipes, all speaking. The organ is placed in the gallery of the west tower, the clock-bell having been raised to accommodate it. The cost of its erection was about £600, which was raised by subscriptions amongst the congregation. It contains 35 stops, with 1474 pipes, and its tone is generally acknowledged to be very fine. There are three rows of keys, from CC to F in alt, and the following stops:

PEDAL ORGAN.	FEET.
Two octaves and a third from CCC to E.	
Open diapason	16
Bourdon	16
GREAT ORGAN.	
Open diapason (large) ...	8
Open diapason (small) ...	8
Stopped diapason bass ...	8
Stopped diapason treble ...	8
Principal	4
Twelfth	3
Fifteenth	2
Mixture (three ranks)	
Trumpet	8
CHOIR ORGAN.	
Open Diapason	8
Stopped diapason bass ...	8
Stopped diapason treble ...	8
Viol de Gamba	8
Principal	4
Flute	4

SWELL ORGAN.	FEET.
Fifteenth	2
Cremona	8
SWELL ORGAN.	
Double diapason...	16
Open diapason	8
Stopped diapason	8
Dulciana	8
Clarinetts	8
Principal	4
Fifteenth	2
Sesquialtra (three ranks)	
Cornopean	8
Oboe	8
Clarion	4
COUPLERS.	
Swell to Great Organ	
Swell to Choir Organ	
Choir to Great Organ	
Choir manuals to pedals	
Great manuals to pedals.	

Communion was administered at 8 o'clock, but the number of communicants was extremly limited. Morning service commenced at 11 o'clock with a Voluntary by the organist, Mr. J. T. Trekell; and although the tone of the organ seemed very pure, its power was not equal to what was anticipated, Mr. Trekell, however, is exempt from the common fault of substituting noise for taste and pure execution. Prayers were read and intoned in G by the Rev. Stafford Mahnell, Principal of the Church and Choral Society, the responses being chanted by the choir in the chancel. The "Venite" was sung to the chant of T. W. Snagg. The Psalms of the Day were chanted; the 110th and 111th to Hayes in F, and the 112th and 113th to Farrant's. The First Lesson was read by the Rev. A. J. Wade. The "Te Deum" was G. W. Martin's No. 1. The Second Lesson was read by the Rev. Nugent Wade. The "Jubilate" was Trekell's. The Anthem was from the *Messiah*. The Recitative, "He was cut off," and the Air, "Thou did'st not leave," were effectively sung by Mr. A. T. S. Wade; and the Chorus, "Lift up your heads," by the united choirs of Trinity and St. Michel's, assisted by four boys from the London Church Choral Society. The Litany was omitted. At the conclusion of Morning Prayer the 3rd part of the 142nd Psalm (Ancient and Modern collection) was sung to Ewing. The communion service was read by the Rev Dr. Hook; the responses to the Decalogue being chanted by the choir. The Epistle was read by the Rev. J. Lo Messurier, and the Gospel by the Rev. C. U. Barry. Hymn 145 was sung to Troyte No. 1. The sermon was preached by the Rev. Dr. Hook, Dean of Chichester; after which a collection was made in aid of the organ fund, and the amount collected was £32. We noticed the following clergymen present:—Rev. J. Le Messurier, P. Hewett, H. C. Connor, Glover, A. Belle, Burnside, J. Boys Smith, W. Bentley, E. Venables, J. S. Barrow, C. U. Barry, N. Wade, A. J. Wade, J. Baines, Locke, Hartley, J. Maddock, &c. The congregation was numerous, though the church was by no means crowded. The service in the evening was so hastefully celebrated as that of the morning. In addition to the responses, the choir performed the following:—

Psalms of the Day	...	...	Farrant.
Magnificat } Nunc Dimittis }	...	...	Wesley in F.
Anthem	...	...	...
Hymn 145	...	...	A. Troyte, No. 2
Hymn 11	...	...	Horsley.

The service was preceded by a Voluntary on the organ. The sermon was preached by the Rev. J. Baines, M. A., vicar of Little Marlow; after which a collection was made, which amounted to £8.

ROTTERDAM.—M. Gounod's *Faust* has been produced with most decided success.

ERFURT.—A performance was given on the 28th April, by the Erfurt Musikverein, in the Kaufmann's-Kirche, of Friedrich Schneider's *Christus der Meister*. It was numerously attended, and went off exceedingly well.

MUSIC IN BERLIN.

(From our own Correspondent.)

I have not yet received the number of the *Musical World* for Saturday the 9th inst., but I make no doubt that you have already been informed of the death of Herr Gustav Bock, who was at the head of the well-known publishing house, and the conductor of the esteemed periodical the *Neue Berliner Musik-Zeitung*. Herr Bock expired suddenly on the 27th April, of heart disease, from which he had been long suffering. "Pulvis et umbra sumus!" He was a clever and amiable man, endowed with a genuine love of music, and his loss will be severely felt.

The production of *Le Domino Noir*, which I mentioned in my last, was of very substantial benefit, in the shape of hard thalers, guldens and groschens, to the management of the Royal Opera. The houses were exceedingly good, and the public appeared to take great pleasure in this offspring of Auber's sparkling and fertile muse. But its run was cut short by the departure of Mdlle. Artôt, who was engaged only for a limited number of nights, and has now left for England. At least, this is the reason generally given. Is it not strange that at such an establishment as the Royal Opera-house, Berlin, there should be no one capable of replacing Mdlle. Artôt, who, after all, is not so highly gifted as to render unpalatable the efforts of any other who may happen to follow her? Mdlle. Artôt is not a Jenny Lind; a Grisi; a Sophie Cruvelli; or an Adelina Patti. By the way, I forgot to mention that she sang the part of Angela in Gerner's linguistic feat which by no means added to the charm of her performance, more particularly in the spoken dialogue, where her pronunciation of the words struck me as painfully foreign and strange. The great majority of the audience, however, little, if, or said they liked it. They were liberal of their vocal-natural applause, and I have no doubt that the young lady fancied she spoke the language of Gœthe and of Schiller like a "native." So she did; but it was like a "native" of Belgium, and not of Germany.

A new aspirant for the favor of the "many-headed" has made her *début* in the person of Mdlle. Maria Müller, from the Theatre Royal, Hanover. As far as I have been able to learn, she was educated in Paris, and has not been on the German stage more than two years. Whether she ever sang in France, I cannot positively assert, but I fancy not. The part she chose for her appearance was that of Donna Anna in *Don Juan*, and the mode in which she acquitted herself proved that she does not belong to that long series of *débutantes* we have lately heard, simply to lose sound of them again for ever—and a day, let me hope. She was nervous at the outset, and did not quite recover her self-possession tho whole evening. She did enough, however, to prove that she possesses a fine voice, though its effect is at times marred by a guttural enunciation the reverse of pleasing. But this defect is one which may, in time, be remedied. Mdlle. Müller can boast of one grand recommendation, namely: that she always sings perfectly in tune, which is more than can be asserted—with truth, at least—of many fair artists whose nostrils have inhaled the incense of popular applause, and whose hearts have been encircled with the laurel of universal approbation. Mdlle. Müller may fairly congratulate herself upon the success she achieved, though, truth to say, the general audience were not particularly enthusiastic; but the verdict of those who were qualified to judge and pronounce an opinion was decidedly favorable. There is, however, one thing certain, namely: that Mdlle. Müller has come out too soon; her vocal resources are not yet properly developed; her style is open to many and grave objections in one aspiring to march in the front ranks of her profession. The best thing she could possibly do for the next two or three years would be to devote all her energies to study—not forgetting the practise of her scales, her execution of which is exceedingly "shaky," to use a mild term—and then she might, perhaps, make her mark among the eminent *prima donne* of the day.

Another classical opera has lately been performed, to the indescribable delight of all who admire real music—*Le Nozze di Figaro* as you call it, or *Figaro's Hochzeit* as we entitle it—and there is every reason to believe it will now once more become a stock piece. Mdlle. de Ahna undertook the part of the Countess for the first time. Though she failed to afford satisfaction to certain of the local critics who still continue to bewail the retirement of Madame Köster, whom, if they could, they would continue in all her parts, albeit her voice is, to express my meaning with most merciful mildness, as it used to be, "little." Mdlle. de Ahna proved a very efficient representative of the susceptible Countess, and deservedly gained considerable applause. Mdlle. Lucca was a really charming Cherubino, and Madame Harriers-Wippern, a—a—well—a highly pleasing Susanne, notwithstanding that she might infuse an immense amount more archness and vivacity into the character without, in the remotest degree, exaggerating the intentions of the composer or of the author—by the latter, I mean Beaumarchais. The house was crowded and the applause frequent and hearty. The other attraction during the last three weeks has been M. Gounod's *Margarethe*, which pleases as much as ever. We had, too, M. Grisar's *Monsieur Fantalon*, but it made no great impression. Furthermore, a new ballet called *Der Markt* has been brought out, for the purpose of affording a fair bid of passage, Madame Petipa, an opportunity of displaying her Terpsichorean capabilities, which she does to the great danger of the hearts beating beneath the flannel jackets of the Junkers and Students who flock to see and, need I add, admire her lovely figure, nymph-like ease, and gracefully entrancing feats as well as feet.

In the matter of concert intelligence, I have a tolerable budget to offer you to-day First and foremost, in point of time, comes the last Soirée for Chamber Music given by Herren Lange and Oertling in the Englisches Haus. It began with a Trio by Grädener. This composition was given, if we are to trust the bills—and when was anything in print not scrupulously exact?—at the express wish of several persons not named. I cannot say that I particularly admire the taste of these unknown venerators of Herr Grädener's talent. The most salient features in the Trio consisted of reminiscences of Beethoven and Mendelssohn. When I wish to refresh my recollection of those great masters' productions, I prefer consulting them myself to meeting with their *disjuncta membra* in the trios of any "Grädener" that ever lived, does live, or will live in *secula seculorum*. The Trio was well played by Herren Lange, Oertling and Espenhahn. Herr Lange then performed three solo pieces of his own composition; and Herr Oertling, the first movement—amply sufficient—of Herr Anton Rubinstein's Violin-concerto. Schumann's Pianoforte Quintet concluded the programme. In the course of the concert Mdlle. E. Hautscheck sang several songs, including one by Schumann, one by Franz, and the cavatina from *Norma*.

Herr Ehrlich and Signor Sivori announced a *Soirée* for Chamber Music, but it could not take place, in consequence of Sig. Sivori being detained by serious indisposition in Dantzic. Herr Ehrlich consequently got up a concert the next day, in the rooms of the Sing-Akademie, when, with Herr de Ahna and Dr. Bruns, he played Schubert's Trio in B flat major, together with a number of small pianoforte solos ancient and modern. The concert was invested with a certain additional interest for some persons by the fact of its being the last at which Mdlle. Artôt would make her appearance previously to her departure. She sang an air by Handel and the "Arugonnaise" from *Le Domino Noir*, but even her greatest admirers were obliged to admit that the last fell flat. And so, farewell, Mdlle. Artôt, until next season!

The programme of the eighth Sinfonie-Soirée of the Royal Chapel comprised "*Schubecks Hochzeits-Ouverture*"—Niels Gade; A major Symphony—Mendelssohn; Overture to *Coriolanus* and Pastoral Symphony—Beethoven. All these were played in first-rate style, though the palm for execution must certainly be awarded to the symphony by Mendelssohn. The next and ninth concert brought the series to a brilliant close. The pieces selected for the delectation of the audience were Cherubini's Overture to *Lodoiska*; Schumann's Symphony in B flat; the Overture to *Oberon*; and Beethoven's Symphony in C minor. The last two were executed in a manner that sets all attempts at criticism at defiance—*vorbei tout*.

The fourth and last concert for the benefit of the Gustav-Adolph-Stiftung was got up by the members of the Sing-Akademie, in whose rooms it came off. Handel's *Alexander's Feast* was selected, and the result was eminently satisfactory. Greater effect might, it is true, have been got out of the solos, had the latter been entrusted to experienced professional artists; but it is a rule that they shall always be sung by members of the Akademie, and so, on the principle that a man must not look a gift-horse in the mouth, the public have no right to complain. They may, however, express their regret, I suppose, and, therefore, I, as one of them, now do so.

On the 25th April, Herr Fritz Hartvigson, from Copenhagen, and a pupil of Herr Hans von Bülow, made his first bow to a Berlin audience, in Bechstein's rooms. By the way, I must mention the fact that all present obtained admission by special invitation. It is a bad thing for a young artist to begin his career before an "auditorium" filled with his own friends and those of his instructor. The programme comprised Liszt's Concerto in A, No. 2, and Fantasia on Hungarian National Melodies; "Giga con Variazioni" from Op. 91, by Raff; Herr von Bülow's "Mazurka Impromptu" (I wonder how many months were consumed by the composer in producing the said "*Impromptu*"?); "Ballade de Walhstedt," and "Tarantella," from Auber's *Muette*, by Liszt, and the "Galop de Concert," from "Le Bal," by Anton Rubinstein. Herr Hans von Bülow presided at a separate grand pianoforte and played the orchestral accompaniment to the first two pieces. And now I have communicated all I know concerning this trial concert. I cannot say how Herr Fritz Hartvigson (from Copenhagen) played what was set down for him, simply because, not having had a ticket sent me, I was not present. If, however, he ever appears here before a *real* public, as I have been given to understand he will, you shall be duly apprised of the impression he produces.

VALE.

MONDAY POPULAR CONCERTS.

The performances last night were for the benefit of Madame Arabella Goddard, whose connection with the Monday Popular Concerts dates from the beginning, and whose own "*Soirées* of Classical Chamber Music"—at Willis's Rooms and elsewhere—had, no doubt, some considerable influence in paving the way for the ultimate establishment of an institution which the energetic and skilful management of Mr. Arthur Chappell has now, to all appearances, made permanent. The concert was the 127th since February, 1859; and probably a more densely crowded audience was never attracted to St. James's Hall by a musical entertainment of any kind. The numbers unable to obtain admission might have almost half-filled the hall again. Those who from the first maintained that a public existed in London and its environs numerous and musical enough to support an annual series of performances dedicated exclusively to the quartets, quintets, sonatas, &c., of the great masters, may point with satisfaction to the very extraordinary success of the Monday Popular Concerts, which, to the credit of the direction have never once departed from the original plan—which was to provide the best performances of the best chamber music for the "great public" at a reasonable charge of admission. That the entertainments have been so uniformly attractive as to win the patronage of the fashionable world in the bargain is a proof that what is intrinsically good must possess a *bonâ fide* interest for all classes. The Monday Popular Concerts have enlisted the sympathy of impartial criticism from the beginning—first, because art is essentially an important manifestation; and next, because, on that account alone, the purer the form in which it is offered for consideration the more good it is likely to effect. Such a programme as that presented last night by Madame Arabella Goddard would, not many years ago, at the most have drawn together some 200 or 300 amateurs, who, proud of their exclusive connoisseurship, might have smiled compassionately at the mere idea of its ever being held forth as a temptation to the uninitiated multitude. But on the occasion under notice it was listened to with religious attention by an audience of over 2,000 persons, who, it is not too much to say, enjoyed, and keenly enjoyed, every note of it. What kind of programme it was let our musical readers judge:—

PART I.

Quartet, in D minor	...	Mozart.
Song, "The Mermaid's Song"	...	Weber.
Cavatina, "Ah, non lasciarmi, no"	...	Macfarren.
Sonata, in A flat, Op. 110, for pianoforte alone	...	Beethoven.

PART II.

Sonata, in A major, pianoforte and violin (by desire)	...	Mozart.
Song, "Adelaida"	...	Beethoven.
Song, "The May Dew"	...	Sterndale Bennett.
Trio, in D minor, pianoforte, violin, and violoncello	...	Mendelssohn.
Conductor ...	Mr. LINDSAY SLOPER.	

It was the last appearance this season of M. Vieuxtemps; and for that reason, probably, the renowned Belgian violinist played with provoking excellence. The quaint minuet and trio in Mozart's quartet were encored, so admirably were they given by M. Vieuxtemps and his companions (MM. Wiener, Schreurs and Piatti); and the last movement—one of the most original and beautiful airs with variations ever imagined by the gifted composer of *Don Giovanni*—might also have been repeated had the desire of the audience been complied with. That Madame Arabella Goddard was heartily welcomed on her "benefit" night may be readily believed. The solo sonata selected for the occasion was one of the most recondite of the later works of Beethoven. The "Op. 110" is equal in poetical depth and romantic interest to any of its fellows, and in some respects is perhaps the most difficult of all—not merely for the performer to grasp and express as a whole, but for an audience, nine-tenths of whom at least would possibly be unacquainted with it, to understand and appreciate. It has often devolved upon Madame Goddard to be the first to introduce these great and profound inspirations to a large crowd; and that it has usually been her good fortune to render them acceptable may be attributed chiefly to the fact that in attempting to "interpret" them she has thought *only* of the composer, under the shadow of whose genius she was content to sit—an humble though devoted proselyte: The "Op. 110," now ventured for the first time at the Monday Popular Concerts, was so successful that doubtless it will henceforth become a "stock-piece" in the repertory. Nothing could be more genuine than the acceptance it obtained. The sonata (for piano and violin) of Mozart, one of his most vigorous and brilliant, and the magnificent "First Trio" of Mendelssohn—in which the splendid playing of M. Vieuxtemps and Signor Piatti showed they were not displeased at being associated with an English pianist, and which, although coming at the end of a long performance was received with the utmost enthusiasm—have long been known to and admired by the patrons of the Monday Popular Concerts.

The singers were Miss Clari Fraser—who gave with unaffected taste and feeling the "Mermaid's Song," from *Oberon*, and Sterndale Bennett's sparkling canzonet, "The May Dew;" and Mr. Sims Reeves, who was encored both in Mr. Macfarren's "Ah! non lasciarmi, no," and Beethoven's "Adelaida." The latter (in which Mr. Reeves was accompanied by Madame Goddard) created a *furore*—and with reason, for to sing it with more artistic refinement, or to throw into it more tender and heartfelt expression, was simply impossible. Mr. Reeves—more accommodating than usual in this respect—gave good both encores, much to the satisfaction of his hearers. Mr. Lindsay Sloper—in the unavoidable absence of Mr. Benedict—presided as accompanist at the pianoforte, with what ability it is unnecessary to add.

For the 128th concert (May 25) a new violinist, Herr Japha, is announced, and the whole of the instrumental pieces are to be selected from the works of Mendelssohn. It is long since the frequenters of these concerts have been treated to a veritable "Mendelssohn Night."—*Times, May* 12.

NEW PHILHARMONIC CONCERTS.

To the Editor of THE MUSICAL WORLD.

SIR,—Dr. Wylde's second concert, if not quite so interesting as his first, was still one of first-class attraction. The symphony was Mendelssohn's in A minor (the "Scotch"); the overtures were Cherubini's *Medea* and Spohr's *Jessonda*. How these great works were performed by the really great orchestra which the energetic conductor of the New Philharmonic Concerts has under his control, we need hardly say. The concerto was Beethoven's symphony—for symphony it really is—for orchestra, with violin "obligato." The solo fiddle was in the hands of that thoroughly accomplished master, M. Vieuxtemps, who never fails to excite the enthusiasm of a musical audience—such as that cordially attracted to the performance under Dr. Wylde's direction—and who on the present occasion played his very best. A performance like that of M. Vieuxtemps' was alone sufficient to stamp the concert, of which it was a feature. The pianoforte was equally in request, two movements—the *romanzas* and *rondo*—from Chopin's interesting but very unequal concerto in E minor, being played, and certainly well played, by Herr Jaell, who last season produced so favourable an impression at these concerts in works by Beethoven and Mendelssohn. DEBS.

VOCAL ASSOCIATION.—The fifth concert, on Friday (May 8), attracted a large attendance. The services of the choir were employed in Mozart's "Ave Verum;" Abt's part-song, "O sweet flowing streamlet;" G. B. Allen's chorusses, "Lovely Spring is coming" and "When the lovely Spring returning;" Benedict's part-song, "Home;" the Welsh melodies, "All thro' the night," "March of the men of Harlech," and "Rising of the lark," arranged for full choir. The "March of the men of Harlech" was encored. The audience was somewhat of the coldest, and of some twenty pieces, only desired to hear two a second time—viz., the air just noticed, and duet for two harps on Welsh melodies, played by Messrs. J. Balsir Chatterton and John Thomas (Pencerd Gwalia). The singers were Miss Emily Spiller and Julia Elton, Mdlle. Elvira Behrens, Madame Weiss, Madame Gordon, Mr. Tennant and Mr. Allan Irving. The three vocal performances most liked were Claribel's ballad, "Five o'clock in the morning," sung, and well sung, by Madame Gordon; Indian air, "Softly sleep, my pretty darling," by Miss Julia Elton (pupil of Signor Randegger), who possesses a fine contralto voice; and Herr Blumenthal's song, "Twilight," by Mr. Tennant, who was unanimously recalled. The instrumental performances were of varied interest. Master Willie Pape, the juvenile pianist, who recently made so successful a *début* at Madame Puzzi's Concert, played Liszt's *Rigoletto*, and Thalberg's "Home, sweet home," creating real enthusiasm. Miss Alice Mangold was much applauded in some pianoforte solos; and M. Schallen, a new player on the Saxophone, exhibited a thorough command of that unwieldy instrument. Messrs. Benedict and Frank were the conductors, Mr. Frederic Archer and Mr. George B. Allen officiating as accompanists at the pianoforte.

MONDAY POPULAR CONCERTS.

ST. JAMES'S HALL.

THE ONE HUNDRED & TWENTY-EIGHTH CONCERT.

MONDAY EVENING, MAY 25, 1863.

MENDELSSOHN NIGHT.

FIRST APPEARANCE OF HERR JAPHA.

PROGRAMME.

PART I.

QUARTET, in E flat, Op 12, for two Violins, Viola and Violoncello . . . *Mendelssohn.*
Herr JAPHA (his first appearance in England), Herr RIES, Mr. WEBB and Signor PIATTI.

SONG, "Der Neugierige." FRAULEIN LIEBHART . . . . . *Schubert.*

SONG, "The Farewell." Mr. SANTLEY . . . . . *Piatti.*
(Violoncello obbligato, Signor PIATTI.)

ANDANTE and RONDO CAPRICCIOSO, in E, for Pianoforte alone *Mendelssohn.*
Mr. CHARLES HALLE.

PART II.

TEMA CON VARIAZIONI, in D, for Pianoforte and Violoncello . . . *Mendelssohn.*
Mr. CHARLES HALLE and Signor PIATTI.

SONG, "Guten Morgen." FRAULEIN LIEBHART. . . . . *Abt.*

SONG, "The Ball-singer" (by desire). Mr. SANTLEY. . . . . *Wallace.*

TRIO, in C minor, for Pianoforte, Violin, and Violoncello . . . *Mendelssohn.*
Mr. CHARLES HALLE, Herr JAPHA and Signor PIATTI.

Conductor - MR. BENEDICT.

To commence at Eight o'Clock precisely.

NOTICE—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave *either before the commencement of the last instrumental piece, or between any two of the movements*, so that those who wish to hear the whole may do so without interruption. Between the last vocal piece and the Trio for Pianoforte, Violin, and Violoncello, an interval of FIVE MINUTES will be allowed.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s; Tickets to be had of Mr. AUSTIN, at the Hall, 28, Piccadilly; and of Messrs. CHAPPELL and Co., 50 New Bond Street, &c.

BY SPECIAL DESIRE.

PHILHARMONIC SOCIETY.—The FIFTH CONCERT will take place at the Hanover-square Rooms, on Monday evening next (May 18). Programme:—Sinfonia—Haydn; fantasia overture, "Paradise and the Peri" (composed for the Philharmonic Society's Jubilee Concert)—W. S. Bennett; overture, Freischütz—Weber; Sinfonia in B flat—Beethoven; overture, Zampa—Herold. Vocal performer (by the kind permission of Mr. Mapleson), Mlle. Titiens. Conductor—Professor STERNDALE BENNETT. To begin at 8 o'clock. Tickets 15s. each, issued by Messrs. Addison and Lucas, 210, Regent-street.

N.B.—The entrance to the rooms will be in Hanover-street.

MONDAY POPULAR CONCERTS.

Just Published,

A PHOTOGRAPH of a GROUP OF INSTRUMENTALISTS, which includes likenesses of Madame ARABELLA GODDARD, Mr. CHARLES HALLE, Herr JOACHIM, Signor PIATTI, M. SAINTON, Mr. LINDSAY SLOPER, Mr. BENEDICT, &c., &c., by ALEXANDER BASANO, Size, 13 in. by 8 in. Price 10s. 6d.

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TO CORRESPONDENTS.

A. W. W.—There was an old volunteer Rhymer,
Who wanted to play the bestimer
Of other folks' fame,
Where he hid his own name,
But his folly would peach on this Rhymer.—D.C.

DEATHS.

On the 4th inst., at his residence, Bridge Street, Canterbury, THOMAS GOODBAN, Esq., aged 78.

On the 10th inst., of typhus fever, Mr. EDWARD PERRY, twenty-three years organist of St. George's, Bloomsbury, aged 52.

The Musical World.

LONDON: SATURDAY, MAY 16, 1863.

THE "Benefit Performances" for Mr. Lumley have not only created the greatest possible interest in the public mind, but have awakened a sympathy among the "artists" connected with the ex-director of Her Majesty's Theatre, honorable alike to both parties. No doubt some of these "artists" are indebted to Mr. Lumley for their introduction into this country, and but for him might, perhaps, never have been heard of out of Italy, or Germany. Singers, however, are proverbially an imaginative race, and prone to think that such talents as their's could not be hid under a bushel—even though that bushel were the smallest theatre in the smallest city of the Continent; and when they display a generosity which would seem to ignore altogether their self-importance, the deed should be chronicled with praise. It is gratifying to find a class of artists, who are almost unanimously accused of egotism, proving that they can act as disinterestedly as any other class of the community. Artists are by nature jealous—a consequence of the love they bear the public, and the love they wish the public to bear for them; but that is no reason why they should not open their hearts and extend their hands on occasions where magnanimity becomes doubly a virtue. That those who had been connected with Mr. Lumley when he was director of Her Majesty's Theatre should hasten to offer him their aid when he needed, it was the most natural thing in the world; and therefore it creates little surprise to find all the artists who served under him—and a few who never came in contact with him—not merely willing but eager to show their respect for him at the present trying moment.

The following letter, headed "Theresa Titiens," and "Antonio Giuglini," has been addressed to Mr. Lumley:—

"MONSIEUR LUMLEY,—Having learned that it is your intention to give three *Soirées* for your benefit at the Theatre Royal Drury Lane, on the 23rd of May, the 3rd of June and 8th of June, we beg to inform you that we shall be charmed to lend you our assistance; delighted to have it in our power to be of any way useful to our old director under circumstances so interesting.

"THERESE TITIENS.

ANTONIO GIUGLINI.	L. GAMBER.
LUIGI ARDITI.	ENRICO DELLE-SEDIE.
P. VIALETTI.	PIETRO FERRANTI."

That offers of co-operation will not stop here may be taken for granted. We hear already, indeed, that Madame Amalia Ferraris has signified her desire of taking part in the honorable and timely demonstration; and Signors Gardoni and Belletti, who were both originally introduced to London by Mr. Lumley, will hardly like to see their names omitted from the list. Madame Alboni, too, we are

informed—although it was the Royal Italian Opera which first made known her admirable talent to English amateurs—is equally anxious to come forward.

Next week the programmes of the three performances will be published. At present we can only state that the *Traviata* will be presented at the first performance, with Mdlle. Piccolomini as Violetta and Signor Giuglini as Alfredo; that the second will include *Don Giovanni*, with the following cast:—Donna Anna, Mdlle Titiens: Zerlina, Mdlle. Piccolomini; Elvira, Mdlle. Louise Michal; Don Giovanni, Signor Gassier; Leporello, Signor Belletti; Masetto, Signor Delle-Sedie; the Commendatore, Signor Vialetti; and Don Ottavio, Signor Ginglini; and that the orchestra and chorus will be that of Her Majesty's Theatre, with Signor Arditi as conductor. Further particulars we are unable to furnish just now; but enough has been said to show that the performances will be as complete as the most eminent talent and the greatest zeal on the part of singers, players and conductor can render them.

To the Editor of THE MUSICAL WORLD.

Liége, May 5.

SIR,—During my recent sojourn in Liége, my eye was caught by large posters, announcing the Second Concert of the Royal Conservatory of Music. This fact excited my curiosity; I felt a desire to become acquainted with the state of musical matters in this large industrial bee-hive, rendered so celebrated and rich by the music of the anvil, the armourer, the furnace and the the steam-engine. My curiosity grew even still more lively when I beheld with astonishment in the bills the names of our great German masters: Haydn, Mendelssohn, Weber, etc., furnishing not only the greater portion of the programme, but absolutely the whole of it. I soon learned that this metamorphosis of the programmes was owing to the exertions of M. Etienne Soubre, the excellent musician who was placed, some time ago, at the head of the Conservatory, which is now in a most flourishing state. I naturally went to the Concert. This took place in the rooms of the Société d'Emulation, unfortunately too small for the persons assembled for the performance, and for the public, who appear to flock to these concerts. The orchestra, directed by M. Soubre, comprised from seventy-three to eighty performers, while the chorus, though only recently formed by the same gentleman, is said to have reached the number of 140 members.

The concert was opened with Haydn's Symphony in D, Op. 5. It was quite as interesting to remark the perfect manner in which the Symphony was executed by the orchestra, as the captivating impressions the performance produced upon the public, who not only applauded with enthusiasm each movement, but even encored the *andante*. It may truly be said that the kindly Haydn has made his entry into Grétry's native town with all the honor due to his genius. The second number consisted of three vocal pieces from Weber's *Oberon*, the Men's Chorus, the Barcarole, and the chorus in A with tenor solo; they were very well sung, and, like the symphony, received with great applause. The only instrumentalist, on this evening, was M. Leon Massart, teacher of the violoncello at the Conservatory; but the quality made up for the quantity. In Molique's difficult Concerto for the violoncello, M. Massart proved himself a worthy emulator of Servais; his execution of the whole composition, especially of the *adagio*, was in the highest degree satisfactory, and evoked indescribable enthusiasm.

The second part of the concert was filled up by Mendelssohn's music to *A Midsummer's Night's Dream*. It was evident that the performance of this intellectual music was regarded as a matter of honor. M. Soubre, as I was informed, had had seven careful rehearsals of it. This much is certain—the performance was admirable; I have seldom heard such delicacy of expression as that with which the overture and the *scherzo* are played here. The success was complete, and richly rewarded the pains that had been taken by all concerned.

M. Soubre merits all success in the path on which he has entered, and which leads the public to the enjoyment of genuine works of art. N.

To the Editor of the MUSICAL WORLD.

Maestricht, May 2.

SIR,—In our town, containing 25,000 inhabitants, music once flourished to such a degree, that the fact was noticed in the press generally. We had at our disposal a respectable orchestra, an imposing chorus, and distinguished amateurs for solo parts. Of late years, however, any one might fancy that the chief city of the Dutch Duchy of Limburg had disappeared from the map of the world. Had Art entirely perished, or could not the accounts of artistic matters make their way through the triple custom-house line which unfortunately surrounds Maestricht? I know not, but it is certain that the isolation just mentioned has, besides destroying trade, exercised a depressing effect upon music. After the dissolution of the praiseworthy "Orpheus" Association, which took place some twenty years ago, several other associations sprang up, but were buried almost as soon as born; the same fate at length befell the society entitled "Harmonie Royale," which perished of exhaustion, and snatched away with it, in its death, the vocal branch (the mens' chorus). That in all these misfortunes of the "harmonie" associations, Dame Discord played a part is a matter of course. At length music sank to such a low ebb, that Weber's *Der Freischütz*, which was performed by a German company, could be accompanied only by a pianoforte.*

While it was being discussed in two different quarters, what steps were to be taken in order to extricate the car of Melpomene out of the mud in which it had stuck fast, and place it once more upon a firmer road, another party, endowed with greater activity, carried off the contents of the vehicle and set about profiting thereby. Thanks to the zeal and active influence of a lady, the Baroness von Verschuur, aided by some few gentlemen who were actuated by a wish to carry out the object in view, a successful effort was made, and a new association, called the "Toonkunst," established.

I was present at the second concert given by the Association, and, to judge by the success of the performance, we are justified in entertaining hopes for the future. An orchestra of some twenty instrumentalists, for the most part, it is true, only zealous recruits, and a chorus of some sixty members—young ladies with pure voices, good tenors, and, when success shall have given them encouragement, speedily, there is no doubt, numerous basses—form the germ of the new "Toonkunst" association. The programme gave evidence of a desire for good music. Among other

* This is something like Ulbischeff's account of the mode in which *Der Freischütz* made its way through Russia. "Everywhere, even in the provincial towns, *Der Freischütz* was introduced, whether there were singers or an orchestra or not; Zamiel and the Owl made up for everything else." *Beethoven*, p. 35.

compositions, it contained Hiller's clever work: "Der Gesang der Geister über dem Wasser," which was not merely correctly sung, but displayed, in the style of its execution, proper conception and appreciation of light and shade. Besides this, we had Mozart's hymn: "Gottheit, Dir sei Preis und Ehre" and two choruses from Neukomm's "Hymn to Night." It is true that the accompaniment could not, as yet, be entrusted to the whole orchestra; the place of the latter was supplied by the stringed quartet and the pianoforte. Herr Lehmann conducted the entire concert very well. Of the soloists, I must mention a pupil of this gentleman's, who played in good style a fantasia, by De Bériot, on the violin, and some very excellent vocal amateurs, especially an exceedingly fine bass, who, if properly taught, would be very successful. In short, the evening was a highly interesting one, and if the new Association triumphs over its opponents, it will have the merit of having richly contributed to the revival of the musical art in a city where that art once flourished. L. A.

APROPOS of the postponement of Herr Richard Wagner's opera, *Tristan und Isolde*, in Vienna, we have just read in one of the papers that Mdlle. Dustmann declared she was positively unable to learn by heart the part of the heroine. It has, consequently, been suggested that fragments of the opera should be given next season, either on the stage or in the concert-room, so that the public might see and hear for themselves what demands the composer makes upon the powers of the singers. Since Herr Wagner was inconsistent enough to get up his "Grand Musical Performances" last winter, he cannot with good grace refuse to adopt such a proposal. But how about poor Mdlle. Dustmann? If we may be allowed to hazard an opinion, founded upon our acquaintance with the "Music of the Future," we should say it would be difficult to induce her to sing even in fragments of the great work. After the fifty odd rehearsals she has attended, one is almost inclined to believe she must have had enough of it.

THE WORCESTER MUSICAL FESTIVAL. — The engagements of "principals" for the next meeting of the three choirs of Worcester, Hereford and Gloucester are now completed. They include Mademoiselle Titiens, Madame Lemmens-Sherrington, Madame Sainton-Dolby, Miss Banks, Miss Palmer, Mr. Sims Reeves, Mr. Wilbye Cooper, Mr. Weiss, Mr. Santley and Mr. T. Harper. There will be four mornings devoted to oratorios at the Cathedral, and three evening concerts of miscellaneous music at the College Hall. The week will be employed as follows:—Monday, rehearsals in the morning at the Cathedral, and in the evening at the College Hall. Tuesday morning, Mendelssohn's *Elijah;* evening, concert at the College Hall. Wednesday morning, Mozart's *Requiem* and Beethoven's *Mount of Olives;* evening, concert at the College Hall. Thursday morning, J. R. Schachner's new oratorio, *Israel's Return from Babylon*, and selections from Handel's works; evening, concert at College Hall. Friday morning, Handel's *Messiah;* evening, ball at the Guildhall. The meeting takes place at Worcester in the second week in September.

MR. LUMLEY AND THE EARL OF DUDLEY.—It would be slightly interesting to know what has induced a nobleman who is supposed to be fond of music, inasmuch as he is seen at most concerts, to refuse Her Majesty's Theatre to Mr. Lumley, for his benefit performances. Of course, Lord Ward has a perfect right to do this, or he would not have done it, for noblemen never do anything which is wrong. One would, however, like to know his lordship's reasons, which should be good ones. Mr. Lumley's name is associated, in the minds of the public, with the most brilliant period of our operatic history, and with a series of ballets to which people still look back with a grumble that we never have any of these graceful spectacles nowadays. The difficulties through which Mr. Lumley passed have been judicially pronounced to have left no stain upon his character, and the Marchioness Gaetani, better known by her pet name of Piccolemini, has volunteered to come from her Florentine home and sing for the gentleman who introduced her to London. But the little lady is not to sing in the scene of her old triumphs, and the fashionable world must betake itself to Drury Lane to hear her. Why?—*Mirror, May* 9.

ZABEL *v.* BEETHOVEN.

To the Editor of the MUSICAL WORLD.

SIR,—According to Irish opinions we English are a dull, stupid people, far behind the brilliant talents of the natives of that vivacious country; so it proves, for they are the first to discover a greater genius than Beethoven. I enclose a paragraph from the *Dublin Evening Freeman* of the 7th inst., in which Herr Zabel's compositions are placed before those of the genius we have always considered far beyond the reach of rivalry.—

"The band of the 58th Regiment, under the direction of Herr Rudolph Zabel, played a selection of music in the Gresham Gardens, Kingstown, on yesterday. There was a respectable attendance, and the day held up well. The pieces selected were from the compositions of Zabel, Beethoven, Elmey, Kuhner, Balfe and Donizetti. The *Reveille du Lion*, a galop by Zabel, was much appreciated."

Let us for the future hide our diminished heads in shame at our ignorance. Yours very truly,

AN ENGLISH AMATEUR.

HERR PAUER.

To the Editor of the MUSICAL WORLD.

SIR,—Your well known courtesy offers me a guarantee that you will kindly allow me to draw your attention to some mistakes, (probably only slips of the pen), occurring in the report of my historical performance of last Monday, May 4th (Musical World, Vol. 41, No. 19, May 9th 1863, page 300). Your reporter calls this concert the *fourth*, it has been only the *third*. Another mistake is, "*From Kuhnau to Sebastian Bach there was a jump of one hundred years only.*" Kuhnau was born in 1667, died 1712. Bach was born eighteen years later, in 1685, and died 1750. Kuhnau's sonata in B flat was published in 1703, Bach's Partita in 1726, leaving therefore a jump of *twenty three* years only. But even the interval of twenty three years was filled up with the suite by Mattheson, published in 1714; this would reduce the "jump" to *eleven* years, which is in historical concerts not too great.

Another slight mistake occurs in mentioning Müller's Caprice op. 29, No. 4, which your reporter calls No. 24. As Muller has only written *fifteen* Caprices, this error is evident. The epithet "*Inventor of the sonata*" is not given by *myself* to Kuhnau, but was already used by *Dr. Immanuel Faiset* of Stuttgart, who applied it in his very interesting "history of the sonata" (Cecilia, Vol. XXVI., page 20), and Dr. Faiset had borrowed it from Dr. Becker, who in his "Hausmusik" calls Kuhnau the *inventor* and the *first* who ever wrote sonatas for the Clavecin. As several of these facts are comprised in the books of my historical performances, I take the liberty to enclose at the same time those of the first four concerts, and will not fail to send the other two at the proper time.

Apologising for the space my letter has taken up in your valuable journal, I will not fail to express to you my best thanks for the attention you bestow on my historical performances, and to mention, how much gratified I would feel, if you might deem my books of sufficient interest, to communicate some of their contents (anything you please) through the columns of the "Musical World" for the perusal of your intelligent readers. I remain, Sir, your obedient servant, E. PAUER.

[We have much pleasure in inserting this letter. An occasional contributor has hitherto supplied us with the notices of Herr Pauer's "Historical Recitals." Henceforth we shall send one of our regular reporters.—ED.]

TUNBRIDGE WELLS.—The Tunbridge Wells Choral Society gave two performances of *The Messiah*, on Thursday April 23rd (morning and evening), in the New Assembly Room. The principal vocalists were Miss Fosbroke R.A.M., Mrs. Dixon, Mr. T. Dyson, and Mr. Lambert. The conductor was Mr. Fox. The chorus numbered upwards of eighty performers. The performance on the whole was a fine one, and reflected credit on all concerned, and on the conductor, Mr. Fox, in particular. The attendance at the morning concert was numerous, and in the evening every part of the building was crammed to excess.

NONSENSICAL RHYMES FOR NONSENSICAL TIMES.

"Be just before you're jocular."

CLXXXVIII.

There was an old fellow, D. C.,
Who I wish was a *felo de se*;
I say it myself,
Lest some too clever elf
Should make this good joke on "D. C."

CLXXXIX.

There was a young critic call'd Clark,
Who resolv'd all his wit to embark
In the "Journalist" craft,
When a wind took him aft,
And capsized this adventurous Clark.

CXC.

There was an old sheet, *Morning Post*,
Which ruled the aristocrat roast,
By Earl Russell 'twas hired,
Or, as he'd say, "inspir'd"—
But that's "between him and the post."

CXCI.

There was an old sheet, *London Journal*,
Which harps on that one string eternal,
Dark crime in high places,
And both itself disgraces
And the readers of this *London Journal*.

CXCII.

There was an old paper call'd *Reynolds*,
Which low views of manners and men holds,
The vulgar it courts,
And corrupts with reports
Of trials as prurient as *Reynolds*.

CXCIII.

There was an old weekly *Spectator*,
Which lately had alter'd its natur';
It wasn't so dry,
Nor of praising so shy,
But a far less indifferent spectator.

CXCIV.

There was an old "Maga" call'd *Blackwood*,
Which each Caledonian hack woo'd,
For a place in its pages,
Where against Whigs it rages,
And any old Tory's shoes black would.

CXCV.

There was a "Regina" call'd *Fraser*,
To read which is by no means child's play, Sir,
Our ships might dare fate,
Did its numbers them plate,
For nothing can e'er get through *Fraser*.

CXCVI.

There was a composer call'd Paner,
Who invited you into his bower,
To hear music "dry as stick,"
And read encomiastic
Remarks on that music and Paner.

CXCVII.

There was a composer, H. Smart,
Who forgets life is short but long art,
Or he'd no longer shirk
Some great master-work,
For he might be a little more smart.

CXCVIII.

There was a composer call'd Schira,
Who said, "Once I was not worth a *lira*,
But since my new opera
I've got an odd copper, or
Two, to expend on old Schira."

CXCIX.

There was an old witch, Jenny Lind,
Who seeing her audiences thinn'd,
Said, "This aint endurable,"
And for parties "incurable"
Gave the next "last grand concert of Lind."

CC.

There was an old member for Bristol,
Who loaded his one-barrel'd pistol
With ballot, not bullet,
And the trigger he'd pull it
Once a-year for the honor of Bristol.

CCI.

There was an old M.P. call'd Bentinck,
Upon whom I ne'er should have spent ink,
But that Gladstone, one night,
Extinguished him quite,
And so made immortal this Bentinck.

CCII.

There was an old M.P., Pope Hennessey,
Who, if it be true what so many say,
Should there e'er be no Pope,
Might as well take a rope,
And rid us likewise of Pope Hennessey.

CCIII.

There was an old M.P. call'd Tite,
A new architectural light.
But a light, you'll exclaim,
Which the Thames wont inflame,
And my answer will be, "right and tight."

CCIV.

There was an old barrister, Whiteside,
Who only was once on the right side,
But if frothy orations
Were clear demonstrations,
He'd prove that the black was the white side.

CCV.

There was an old Admiralty Board,
The members around which all roar'd
At merely the mention
Of a suitable pension,
For service on land or on board.

CCVI.

There was an old 'spital at Greenwich,
Whose conduct was gammon and spinnach,
For, alas! the word charity
Meant but a disparity
'Tween merit and payment at Greenwich.

CCVII.

There was an old player, Jem Anderson,
Whose career now but slowly meanders on.
Under some evil omen, he
Took up with Melpomene,
For faithless she's prov'd to Jem Anderson.

CCVIII.

There was an old actor call'd "Paul,"
Whose wit, not his body, was small,
Since by Wright he was left,
Of his right wits bereft,
He awaits the conversion of Paul.

CCIX.

There was an old gagger call'd Toole,
Who, with impudence some would deem cool,
Styl'd himself "low comedian,"
Tho' C. Kean, the tragedian,
Made you laugh more than this edgeless Toole.

CCX.

There was an old actor, Macready,
Of applause once excessively greedy,
Near the end of his days
He no more cares for praise,
But for Heaven is making Mac' ready.

CCXI.

There was a young Captain O'Connell,
Whose income escaped thro' a funnel,
So on richer folks' backs
To lay income-tax
It was thought would be fun to O'Connell.

CCXII.

There was a queer fish, Bouicault,
Who wish'd to appear *comme il fault*,
So he gave a good dinner,
And, for a beginner,
Did well—when down went Bouicault.

CCXIII.

There was an old author, Tom Taylor,
Whose style it grew paler and paler,
Till at length a mere blank
Might be taken to rank
As the latest production of Taylor.

CCXIV.

There was an old author call'd Sala,
Whose books seem'd trick'd out for a gala,
With scraps of fine learning,
Which, with little discerning,
He from lexicons cull'd, this old Sala.

CCXV.

There was an old author call'd Lyall,
In whose book Man, beyond all denial,
"Old and Curious" appeared,
For he "axed" and he "speered"
Before Adam—according to Lyall

CCXVI.

There was an old noble call'd Dudley,
On whose 'scutcheon a great dab of mud lay,
On his carriage 'twas splashed,
As from th' opera it dash'd,
After shutting the doors on old Lumley.

THE OPERAS.

HER MAJESTY'S THEATRE.—*Niccolo de' Lapi* was given for the second time, on Saturday, and the performance afforded the same pleasure as on Thursday, Signor Schira being again called for at the end of the first act, and at the termination of the opera. Mdlle. Trebelli, too, was compelled to repeat her air in the second act—one of the most captivating in the work; and Mdlle. Titiens and Signor Giuglini again created a *furore* in the very dramatic duet of act the third. On Monday, an extra night, the *Barbiere* was performed, and Signor Schira's opera was repeated for the third time, on Tuesday. On Thursday *Lucrezia Borgia* was given, with Mdlle. Trebelli in the part of Maffeo Orsini, to which, we need hardly say, she imparted a new grace and interest.

To-night the new tenor, Signor Baraglia, does not make his first appearance in *Lucia di Lammermoor*.

ROYAL ITALIAN OPERA.—The first night of the *Barbiere*, and the first appearance of Signor Mario in his favorite part of Almaviva, with Mdlle. Adelina Patti as Rosina, and Signor Ronconi as Figaro, attracted on Saturday the most crowded audience of the season, not even excepting the command night. The performance was one of the most enjoyable in our recollection, Signor Mario being in his very best mood. Mdlle. Patti, too, was in charming voice, and sang with wonderful brilliancy, her acting, at the same time, being characterised by vivacity, *esprit* and infinite grace. Nor was the Figaro of Signor Ronconi unworthy of companionship with such a Rosina and such an Almaviva. It was, in short, inimitable. The effect he produced on Saturday evening was something extraordinary even for him. But it is superfluous to praise either Figaro, Almaviva, or Rosina, under such circumstances. Severe critics may object, and do object, to the alterations made by Mdlle. Patti in "Una voce," and "Dunque io son;" but it must not be forgotten that she follows the example of some of the most illustrious singers the operatic stage has produced—Malibran, Persiani and Viardot-Garcia, to wit,—and still more, that she has the excuse for alteration which the sisters Garcia had not, being a high soprano, whereas the music of Rosina was composed for a *mezzo soprano*. But the general public does not concern itself about such matters, and are captivated by "the song of the syren." Mdlle. Patti was applauded enthusiastically throughout the opera and encored unanimously in the brilliant waltz introduced in the lesson scena, written expressly for her by M. Strakosch. Signor Ciampi was Doctor Bartolo. Signor Tagliafico was exceedingly quaint as Don Basilio, and Madame Tagliafico (Bertha) singing two little song, "Questa moglie," with great point. The band and chorus were perfect, and altogether the performance was a credit to the establishment.

The prolonged cheers which greeted Signor Mario on his entrance were in some respects referable to the very unfair treatment the great tenor met with recently at the Grand Opéra of Paris. There was a significance in the demonstration about which there could be no mistake. Signor Mario's acting and singing, however, would alone have justified any amount of enthusiasm.

On Monday, an extra night, the *Barbiere* was repeated, and is announced again for Tuesday next. *Guillaume Tell* was performed for the fourth time, on Tuesday, the Prince and Princess of Wales being present.

Don Giovanni was given on Thursday night to a brilliant and crowded audience, the Prince and Princess of Wales, Prince Alfred, and the Prince and Princess of Hesse being present. The success achieved by Mdlle. Patti in Zerlina is unprecedented. No one since Malibran has acted the part with so much charming *naïveté*, and none certainly has sung the music with greater charm. Mdlle. Patti was encored in "Batti, batti," and "Vedrai Carino," as well as in the duet with Don Giovanni, "La ci darem," in which, by the way, her voice revealed even greater richness and power than before. Altogether her Zerlina is inimitable, whether regarded from a vocal or a histrionic point of view. Signor Ronconi's Masetto was admirable. A more genuine "bit" of comic acting never was seen on any stage. The part is not important, but the genius of this incomparable comedian ennobles it. M. Faure, although perhaps too uniformly grave in Don Giovanni, gives force to his impersonation, and sings admirably. Moreover he looks the part well, which is a great matter. Don Ottavio is a small part for a dramatic artist like Signor Tamberlik, but the Roman tenor finds in it ample scope for the display of his powers. In "Il mio tesoro," Signor Tamberlik invariably creates a sensation, and was encored as of yore. Her Formes' Leporello is strikingly original—quite his own, in short. Signor Tagliafico, in the Commendatore, is beyond reproach. Mdlle. Antonietta Fricci is scarcely equal to Donna Anna. Her energy, nevertheless, is undeniable. In many respects nothing could be better than the Alvira of Madame Rudersdorff. The general performance was admirable, and the audience were delighted, as they always are with Mozart's great work.

To-night *Martha* will introduce a new *Prima Donna* in the person of Mdlle. Elvira Demi—Signor Graziani, Plunkett, and Signor Mario, Lionel.

REIGATE.—(*From a Correspondent*).—On Wednesday we were present at an excellent concert given before a large audience in the New Town Hall, by the Choral Society, under the able conductorship of Mr. Thurnham. The orchestra was small but efficient. The first part of the programme was devoted to selections from the works of Handel, Beethoven, Haydn and Pergolesi. The first movement and minuet from *Samson*, with which the concert opened, was a guarantee of what the rest of the instrumental performance would be, and this was followed by Haydn's chorus "The arm of the Lord." The deeply pathetic and thoroughly artistic style in which Madame Sainton-Dolby gave Pergolesi's, "O Lord, have mercy upon me," and the energy and sweetness with which she delivered the second verse, so expressive of religious hope and Christian reliance, were universally admired. The latter part of the programme was of a popular character. Mdlle. Sainton sang Macfarren's new song "The mountaineer's wife" and "The ship boy's letter," which received vehement encores. Reigate has only lately become possessed of a hall in which such a voice as Mdlle. Sainton's can be properly appreciated, and this was her first visit to the town. We have no doubt that she will be anxious to repeat it, as the reception she experienced was a proof that the audience recognised her as our "Queen of Concertos." Mr. H. Blagrove exhibited his skill as a violinist in a *fantasia* on "La ci darem," and Mr. R. Blagrove and Mr. Sydney Smith performed on the concertina and piano a duet on airs from *Zampa*. A serenade composed by Mr. Thurnham was well sung by an amateur tenor, with a vocal accompaniment by the members of the Choral Society. This was re-demanded. The concert concluded with the overture to *Egmont*. Our congratulations are due to Mr. Thurnham for the ability and zeal he has shown in the musical education of so large a body as the Reigate Choral Society; and we can but hope that his pupils may continue to aid his efforts, as, judging from Wednesday's concert, they must hitherto have done; and that his friends may in every way endeavour to support a professor who, *con amore*, has done so much for his art, and has found recreation for so many of the youth of his town.

MDLLE. PICCOLOMINI is expected in London this day, having left Florence on the 11th instant.

SIGNOR ROBERTI'S NEW MASS.—(*From a correspondent.*)—This work, which you announced in your last as about to be produced at the Oratory, Brompton, was accordingly executed on Sunday last, and was greatly admired. The Mass is skilfully put together, and combines great purity of style with originality of idea. It was given again on Thursday, and it will be repeated again to-morrow (Sunday) in the same church. It will also be produced in other churches shortly, and Pere Herrmann has signified his intention to have it performed at his church in Kensington Square, when he will himself preside at the organ. This fact alone speaks highly in praise of the new composition.

BAYSWATER MUSICAL SOCIETY.—This Society gave a performance of *Judas Maccabeus* on Friday evening, April 24th. There was a good attendance, the *solos* were sung by Miss De Courcy, R.A.M., Miss M. Walsh, R.A.M., and Miss Wheatley, Mr. Paul Standish, and Mr. Lambert, of St. George's Chapel Royal, Windsor. Mr. Lambert was applauded in "Arise, arm, ye brave," as were Miss De Courcy and Miss Walsh in the duet, "O lovely peace;" Miss Wheatley in "Father of Heaven;" and Mr. Standish in "Sound an alarm." The choruses were generally well sung. After the performance, Mr. Carter, organist of St. Stephen's, and conductor and founder of the society, was presented with a handsome timepiece from the members of the society and the Choir of St. Stephen's, as a mark of appreciation of valuable service to he Musical Society of Bayswater and to the Choir of St. Stephen's.

MRS. STEWART HOWARD gave a *matinée* of Scottish and other music at the Queen's Concert Rooms, on Saturday, assisted by Mesdames Weiss and Fanny Huddart, Mr. Tennant and Mr. Weiss (singers), Mr. Sainton (violin), Mr. Lazarus (clarinet), and M. Paque (violoncello). Mrs. Howard sings Scotch ballads with great expression—as was exemplified in "The Lament of Flora Macdonald" and "A hundred Pipers." We cannot say she is equally to be admired in Italian and German music, although she was very much applauded in Kücken's "Ave Maria." The only "encore" at this performance was awarded to M. Sainton for his violin solo on Scottish airs. Herr Reichardt's name appeared in the bills, but that gentleman suffered so much on Friday night from crossing the Channel that he was unable to appear, and Mr. Tennant filled his place, singing Mr. Hargitt's "Far, far away, my love," and Herr Blumenthal's "When we are parted."

GENEVA.—M. Roger has been singing in Meyerbeer's *Prophète*.

BRUSSELS.—The concert season is drawing to a close. At the fourth concert given by the Conservatory Beethoven's C minor Symphony was performed; and *The Seasons*, on the 18th ult.

HAMBURG.—A joint-stock society has been started for the purpose of erecting a large and commodious Music Hall, adapted to the requirements of the age.

ST. PETERSBURG.—Signor Giuglini is engaged for four months next season at the Imperial Opera-house. His engagement commences in November.

Advertisements.

MISS DE COURCY will sing "THE SONG OF MAY," composed by W. VINCENT WALLACE, at the Beethoven Rooms, May 29.

MISS EDITH WYNNE will sing "THOSE TELL TALE EYES," Composed by James Leo Summers, at the Composer's Concert, June 1.

MISS MARY W. M'CARTY, Pianist and Professor of the Pianoforte (pupil of Madame ARABELLA GODDARD), begs to announce her arrival in town for the season. Her terms for lessons may be obtained at 26, Upper Wimpole Street, Cavendish Square.

MISS EMMA BUSBY'S Morning Concert, HANOVER SQUARE ROOMS, THURSDAY, May 21st, at three o'clock precisely. Artists: Mdlle. Florence Lancia, Mdlle. Thérèse Liebhart, Signor Lorenzo Sevelli, Carcodas, Signor Piatti, and Miss Emma Busby. Conductor, Herr Adolph Ries. Tickets Half-a-Guinea; Family Tickets (to admit three), One Guinea; at the Musicsellers, the Rooms, and at Miss E. Busby's residence, 16, Howley Place, Maida Hill, West.

MISS ELEANOR ARMSTRONG begs to announce that she will give a Matinée Musicale (by kind permission of Major the Honorable W. S. Fitz-Maurice) at Conway Lodge, Hyde Park Gate, on Saturday, May 20th. Vocalists:—Madame Weiss, Miss Eleanor Armstrong and Madame Laura Baxter, Mr. Dyson and Mr. Weiss. Instrumentalists:—Miss Matilda Baxter, Herr Lidel, Herr Oberthür and Herr Oriel Svendsden. Conductor, Mr. George Lake. Tickets, 10s. 6d. To be had of Messrs. Cramer, Beale and Wood, Messrs. Ollivier, and at Miss Armstrong's residence, 36 Gloucester Street, Regent's Park.

MRS. MEREST'S (late Maria B. Hawes) last *Soirée* will take place at 7, Adelphi Terrace, on Friday next, May 22nd, half past 8 o'clock, under distinguished patronage. Tickets to be had of MRS. MEREST, 7, Adelphi Terrace.

MADAME HARRIETTE LEE will sing "THE SONG OF MAY," Composed by W. Vincent Wallace, at Mr. Aptomas's Harp Recital, May 20th.

MADAME THERESA ELLINGER begs to announce that her engagement at Her Majesty's Theatre does not prevent her accepting engagements for Concerts, &c. Communications for Engagements to be made to Mr. JARRETT, Musical and Concert Agent, 244 Regent Street.

MR. WALTER MACFARREN will play his TARTANELLA (in G) at his Concert, June 6.

MR. WALTER MACFARREN, M. SAINTON and SIGNOR PIATTI will play KATE THOMPSON'S Trio in D minor, for Piano, Violin, and Violoncello, at Mr. WALTER MACFARREN'S Concert, June 6th.

MR. WALTER MACFARREN'S MORNING CONCERT OF PIANOFORTE MUSIC, Hanover Square Rooms, June 6. Artists:—Miss Robertine Henderson, Mad. Sainton Dolby, M. Sainton, Signor Piatti, and Mr. Walter Macfarren. Reserved Seats, 10s. 6d., of Mr. Walter Macfarren, 1, Osnaburgh Street N.W., and the Principal Musicsellers.

MR. SIMS REEVES will sing "THE MESSAGE," Composed expressly for him by Blumenthal, at Mr. James Leo Summers's Concert, June 1, and at Mr. Cusins's Concert, June 8.

MR. BRINLEY RICHARDS'S CONCERT at the HANOVER SQUARE ROOMS, Wednesday Evening, July 1st.

MR AGUILAR begs to announce that he will give a *Matinee Musicale* at his residence, 17 WESTBOURNE SQUARE, on THURSDAY, June 11.

MR. TENNANT will sing Blumenthal's "TWILIGHT SONG," at St. George's Hall, Liverpool, THIS DAY, May 16; and Madame Anichini's, June 8, accompanied by the Composer.

MR. CUSINS'S GRAND EVENING CONCERT, at St. James's Hall, Friday, June 2, at 8 o'clock. Artistes:—Pareps, Sims Reeves, Messent and Santley, the Orphens Glee Union, Piatti, Bottesini, Blair Chatterton, John Thomas, Harold Thomas and Cusins. Full orchestra and chorus. Conductors, Prof. Sterndale Bennet and Mr. Cusins. Tickets, 10s. 6d., 5s. 3s. and 1s. At Austin's, No. 28 Piccadilly; all Musicsellers and at 33 Nottingham Place, W.

MR. DEACON'S Second Séance of Classical Instrumental MUSIC will take place on Thursday, May 21st, at 16 Grosvenor Street (by permission of Messrs. Collard), at 3 o'clock. Programme:—Quintett in B flat, Onslow; Sonata in C minor, Pianoforte, Mozart; Variations in D, Piano and Violincello, Mendelssohn; Sonata in A minor, Op. 23, Violin and Piano, Beethoven; Pianoforte Solo, S. Heller; Pianoforte Quartett in B minor, Mendelssohn. EXECUTANTS:—MM. Sainton, Pollitzer, Webb, Pezze, Setern and Deacon. Family Tickets to admit three, One Guinea; Single Ticket, Half-a-Guinea. To be had of Mr. R. W Ollivier, 19 Old Bond St., or of Mr. Deacon, 72 Wallsock St., Cavendish Square, W.

FRAULEIN LIEBHART has arrived in Town. All communications to be made to Mr. Jarrett, Musical and Concert Agent, at Duncan Davison & Co.'s, 244 Regent Street, W.

SIGNOR and MADAME BADIA are in London for the Season. For Engagements for Concerts, Soirées, &c., apply to Mr. JARRETT, Music and Concert Agent, 244 Regent Street, W.; and for Lessons in Singing to Signor BADIA, at his residence, 29 Upper Berkley Street, West Connaught Square, W.

HERR SPRENGER begs to inform his patrons and friends that his annual concert will take place at Hanover-square Rooms, on Tuesday the 16th of June. Eminent artistes will appear. Tickets 10s. 6d. and 7s. 6d. To be had of the principal music-sellers and of Herr Sprenger, 35 Clarendon Road Kensington Park, Notting Hill.

HERR OBERTHÜR begs to announce that he intends to give THREE HARP MATINEES at his residence, No. 7, Talbot Terrace, Westbourne Park, on the following Saturdays, May the 20th, June the 6th, and June 20th. Herr Oberthür will be assisted by most eminent artists, vocal and instrumental. Tickets for the Series, £1 1s.; Single Tickets, 10s. 6d. To be had at Messrs. SCHOTT and Co., 156, Regent Street, and of Herr OBERTHÜR.

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S. THALBERG'S MATINEES MUSICALES. FIRST MATINEE, MONDAY, MAY 29TH.

S. THALBERG has the honor to announce that he will give HANOVER SQUARE ROOMS (being his only appearances in London, this season), which will take place on Monday, May 29th; Monday, June 1st; June 6th, and June 13th. To commence at half-past 3 o'clock. Stall Subscription for the series, Three Guineas; Family Ticket, to admit four (Stalls), Three Guineas; Single Stall Ticket, 21s.; Unreserved Seats, 10s. 6d. To be had at the Musicsellers and Libraries, and of Mr. Fish, at the Hanover Square Rooms, where the plans of the seats can be seen.

HERR JANSA has the honor to announce that his Matinée Musicale will take place at the HANOVER SQUARE ROOMS, on Thursday, May 28th. Vocalists—Fraulein Liebhart and Mdme. Theresa Ellinger; Herr Formes. Instrumentalists—Violin, Herr Jansa and Herr Ries; viola, Herr Goffrie; violoncello, Herr Libel and M. Paque; contra basso, Signor Gliardoni; clarionet, Mr. LAZARUS; fagoto, M. Hausser; corno, Mr. C. Harper; pianoforte, Herr Pauer. Accompanists—Mr. Aguilar and Herr Wilhelm Gant. Reserved Seats, 10s. 6d.; Unreserved, 5s.; may be obtained of Herr Jansa, 10 Mornington Crescent, N.W. Commence at Three o'clock.

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11. Fill, boys, and drink about.
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13. Oh, by rivers.
14. Come o'er the brook, Bessie.
15. The fox jumped over
16. The tiger couches in the wood.
17. Live Henri Quatre.
18. Allegiance we swear.
19. Daughter of error.
20. Now to the forest we repair.
21. Hail to the chief.
22. Stay, prythee stay.
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VOL. 41—No. 25. SATURDAY, JUNE 20, 1863. PRICE {4d. Unstamped. 5d. Stamped.

HER MAJESTY'S THEATRE.

MR. NUGENT, Superintendent of the Box Office, most respectfully begs leave to intimate to the Nobility, Subscribers, and frequenters of the Opera, that having made arrangements with J. H. Mapleson, Esq., he will take a BENEFIT (for the first time) on

MONDAY, JULY 6th,

on which occasion he solicits their influential support and patronage. There will be given an admired Opera, and the following favorite artists will appear:—

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MR. KENNEDY, under the Patronage of Lord and Lady ELCHO, and the Members of the London Scottish Rifle Volunteers, will give his Entertainment (by desire), A NIGHT WI' BURNS, assisted by Mr. Land at the Pianoforte, at the MUSIC HALL, Store-street, on MONDAY NEXT, at Eight. Last night but one of the season. Admission 1s., 2s., and 3s., at Mr. Mitchell's, and at the Hall.

QUEEN'S CONCERT ROOMS, HANOVER SQUARE,

Under Royal Patronage. Herr FREDERIC BOSCOVITCH'S Matinée Musicale, on Saturday, June 27, 1863, at three o'clock. Stalls, 21s.; unreserved tickets, 10s. 6d.; to be had of Messrs. Cramer and Co., the Musicsellers, and at the Rooms.

QUEEN'S CONCERT ROOMS.—Mdlle. ELVIRA BEHRENS'S and Herr FRANZ ABT'S CONCERT, on Thursday, June 25, commencing at half-past Eight. Assisted by Mesdames Parepa, Florence Lancia, and Elvira Behrens; Signor Lorenzo Severini, Herr Hermann, Signor Piccolomini, and the Vocal Association; Herr Ernst Pauer, Herr Hauser, Herr Lidell. Conductors—Messrs. Benedict, F. Mori, Herr A. Rios, F. Archer, and Herr Franz Abt. Reserved Seats, 10s. 6d.; Tickets, 7s.; to be had of Mdlle. E. Behrens, 23 Dorset Place, Dorset Square; of Herr Franz Abt, 9 Osnaburg Street; and all principal Musicsellers.

QUEEN'S CONCERT ROOMS.—Under the most distinguished Patronage.—HERR REICHARDT'S MATINEE MUSICALE will take place on Wednesday, July 1st, to commence at 3 o'clock. Assisted by Mad. Lemmens Sherrington, Fräulein Liebhart, Herr Reichardt, and Herr Formes. Pianos, Miss Alice Mangold and Herr Kuhe; Violin, M. Sainton; Violoncello, M. Paque; Harp, Mr. Aptommas. Conductors—Messrs. Goss and Hargitt, Signors Randegger and Biletta. Reserved Seats, 10s.; Unreserved, 10s.; Tickets at Herr Reichardt's, 2 Devonshire Street, Portland Place; of Messrs. Cramer, Beale, and Wood; and of all principal Musicsellers.

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MR. HOWARD GLOVER, Composer of the Operas "Rory Blas," "Once too Often," "Amina," the Cantata "Tam o' Shanter," "Comala," &c., respectfully announces that he has OPENED AN ACADEMY for the STUDY and PRACTICE of OPERATIC MUSIC. Students, besides private instruction, will have the advantage of practising together, rehearsing occasionally upon the stage of one of our Metropolitan theatres, and when sufficiently advanced, upon the stage of one of our Metropolitan theatres, and when sufficiently advanced, of taking part in public performances. They will thus acquire a complete knowledge of all the standard operas with the dialogue, recitatives, concerted pieces, and stage business (so embarrassing to novices), which, as we have no regular provincial opera houses, it would be impossible for them to gain by any other means. The success which attended the Musical and Dramatic Academy, which Mr. Howard Glover instituted in conjunction with his mother, the late celebrated actress, some years ago, affords him reasonable ground for the belief that, with increased experience, he may again be honored with the confidence of the musical world. The study of Oratorio will also from a part of the course of instruction, and the advantages of the school will be open to efficient amateurs as to professional students. Terms 10 guineas per quarter (exclusive of the hire of music), paid in advance. A fee of half-a-guinea charged for trying the voice, and giving professional opinion. There will also be classes for the study of the Italian, French and German languages, a knowledge of which is so important to the musical artist. All applications to be made, in the first instance by letter, addressed to Mr. Howard Glover, at Messrs. Duncan Davison's Music Warehouse, 244 Regent-street.

A GRAND ANNUAL MORNING CONCERT

WILL take place on SATURDAY MORNING, the 27th instant, at Drury Lane Theatre. The following eminent Artists will appear:—Vocalists:—Madame Lemmens Sherrington, Mdlle. Arnôl, Mdlle. Trebelli, Madame Sainton Dolby, Mdlle. Volpini, Madame Florence Lancia, Madame Weiss, Miss Susanna Cole, Mesdames Liebhardt and Fillmore, Miss Eleonora Wilkinson and Miss Florence de Courie, Mdlle. De Georgi, Herr Formes and Herr Reichardt, Signor Bettini, Mr. Wilbye Cooper, Mr. Tennant, Mr. Kennedy, Mr. Redfearn, Mr. Santley, Mr. Weiss, Signor Gassier, Signor Delle Sedie, Mr. Allan Irving, Mr. Sims Reeves and Signor Giuglini. Instrumentalists:—Madame Arabella Goddard, M. Sainton, Mr. John Francis Barnett, Herr Jaÿns. A Quartet of eminent Harpists, with "The London Choral Union," under the direction of Mr. F. Kingsbury. Conductors:—Signor Arditi, Messrs. Vincent Wallace, Frank Mori, G. Lake, E. Aguilar, W. Carter E. Berger, W. Ganz, &c.

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ST. JAMES'S HALL, WEDNESDAY EVENING, July 8. Second Performance of HANDEL'S CANTATA, L'ALLEGRO, and IL PENSEROSO, Wednesday evening, July 8. The Vocal Parts by Madame Lind Goldschmidt, Madame Lemmens Sherrington, Miss Lascelles, Mr. T. Monsten Smith, and Mr. H. Weiss. Band and Chorus of 250 performers. The cantata will be preceded by Handel's Concerto, for String Instruments, in B (No. 12). To commence punctually at eight o'clock. Conductor, Mr. Alfred Goldschmidt. Reserved Seats (not numbered), Half-a-Guinea; Back of the Area and Gallery, 5s.; Stalls (numbered and reserved), One Guinea. Seats will be appropriated according to priority of application, and tickets delivered on and after Monday, June 22. Mitchell's Royal Library, 33 Old Bond Street. ADDISON and LUCAS, 210 Regent Street, and all Libraries and Musicsellers.

MR. GEORGE RUSSELL has the honor to announce that his CONCERT will take place at the HANOVER SQUARE ROOMS, on MONDAY EVENING NEXT, June 22, to commence at Eight o'clock. Vocalists—Mdlle. Parepa and Madame Sainton Dolby, Instrumentalists—Mr. Geo. Russell, Herr Carl Reichmann, MM. Paque, Blumenthal, and Arthur S. Sullivan. Reserved Seats, 10s. 6d.; Tickets, 7s. 6d.—May be obtained at the principal Music Warehouses; and of Mr. George Russell, Hight Street, Croydon; and Robt. W. Olivier, 19 Old Bond-street, W.

MR. BRINLEY RICHARDS' CONCERT, at the HANOVER SQUARE ROOMS, Wednesday, July 1st. Mdlles. Parepa, Rudersdorff, and Edith Wynne. Mr. Alan Reeves (who will sing for the first time, "THE WHITE CASTLE OF DENMARK," with chorus) and Mr. Lewis Thomas. Mr. Brinley Richards will play Beethoven's Sonata Pathetique; Mendelssohn's Duet; and his own Tarentelle. Herr Engel, Messrs. Baisir Chatterton and John Thomas; Mons. Paque, and the London Choral Union. Conductors—Messrs. Benedict, Sullivan, Hargitt, Pearce, Archer, and Kingsbury. Tickets and Stalls at the Musicsellers; and of Mr. Brinley Richards, 4 Torrington Street, Russell Square; and at the Rooms.

MR. CHARLES HALLE'S PIANOFORTE RECITALS. The Seventh Concert takes place on Friday next, June 26, on which occasion the programme will include Beethoven's Grand Sonata, in A flat, Op. 110; Weber's Sonata, in E minor, Op. 70; and selections by Bach, Schubert, and Mendelssohn, Chopin, &c., &c. Sofa stalls, 10s. 6d.; balcony, 7s.; area, 3s. Tickets at Chappell and Co.'s, 50 New Bond Street.

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3a.	Romanza (Transposed) ...		2 6
4.	Chorus and Solo, "Long life to her Highness."	Soprano	2 6
5.	Ballet, "Romanesca."		2 6
6.	Trio, "A simple Cymen."	Soprano and two Tenors	5 0
7.	Quartet and Chorus, "Mount and away."	Soprano, Contralto, and two Tenors	5 0
8.	Aria, "Patience! prudence!"	Tenor	3 0
9.	Air, "Wayward fortune."	Bass	2 6
10.	Finale, "Help, help!"		6 0

ACT II.

10.	Introduction		2 0
11.	Rondo, "I'm a model page."	Contralto	3 0
12.	Trio, "Welcome, welcome."	Contralto and two Basses	3 6
13.	Grand Scena, "O rank thou hast thy shackles."	Soprano	3 0
13a.	Air from Scena, "Nor, 'tis not a vision.	Soprano	2 0
14.	Duet, "As in a dream I wander."	Soprano and Tenor	3 0
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16.	Introduction and Air, "I have brought my daughter."	Bass	2 6
17.	Ballad, "Those withered flowers."	Soprano	2 6
18.	Duo, "To the secret."	Soprano and Tenor	2 6
19.	Ballad, "Lovely, loving, and beloved."	Bass	2 6
19a.	Ballad (Transposed)		2 6
20.	Sestetto, "In mystery shrouded"	Soprano, Contralto, Tenor, and three Basses	4 6
21.	Recit. and Air, "Night, love, is creeping."	Tenor	3 6
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4.	Chorus of Nobles, "Gally and swiftly"		2 6
5.	Air and Chorus, "The day on which this man she weds."	Bass	3 0
5a.	Cavatina, "Oh, would that my heart."	Soprano	2 6
6.	Ballad, "In the desert waste of life."	Tenor	2 6
7.	Duet, "Were all the earth's vast treasures bid."	Soprano and Tenor	5 0
8.	Barcarolle, "A flow'r is beauty by fairy hands planted."	Baritone	2 6
9.	Duet, "Ah! by the rood, the joke is good."	Baritone and Bass	4 0
9a.	Duet, "To well the Duchess"		4 0
10.	Duet and Finale		5 0

ACT II.

11.	Hunting Chorus, "Dames and gallants"		4 0
12.	Duet, "Vast as the ocean."	Soprano and Baritone	4 0
13.	Ballad, "Truth and Duty."	Bass	2 0
14.	Aria, "'Tis revenge."	Soprano	2 0
15.	Ballad, "There's one who reared me, loved me."	Soprano	2 6
16.	Trio.	Two Sopranos and Tenor	2 6
17.	Glissy dance		2 6
18.	Cavatina, "What joy to listen."	Baritone	2 6
19.	Finale		6 0

ACT III.

20.	Aria (Jailor's song), "He who bears the prison keys."	Bass	3 0
21.	Ballad, "Oh, love, thou art like a reed bent low."	Tenor	2 6
22.	Invocation, "Oh, heavenly pow'r."	Soprano	2 0
23.	Quartet and Duet, "Twas not in vain"		4 0
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Trekell (J. Theodore), Fantasia		4 0
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A CONTRIBUTION TO THE HISTORY OF THE RUSSIAN STAGE.

* By Hans Max.

On the accession of the Empress Elizabeth to the Russian throne, the French language gained the ascendancy over the German language at her court, and even Russian poets endeavoured in their productions to imitate French models. Pupils of the Cadet-School at St. Petersburg had to take a part in the dramatic performances and ballets brought out by foreign artists at court. Like other persons, these youthful sons of Mars could not resist the charm of French comedy, and resolved, in their turn, to try their hand at pieces written after French models. It was to this cause that in the year 1756, Sumarokow produced his tragedy written in Russian, and entitled *Chorev*. It was performed in the Cadet-School with the greatest success. This success was decisive for Sumarokow's other dramatic productions. He had the good fortune to see his drama performed, not only repeated at the court of Elizabeth, who was so enraptured with his talent, that she not only lavished upon him eulogy and gifts, but honored all his pieces played in the Cadet-School by going to see them there. Nay, she even was present at the rehearsals, which she carefully watched, settling the costume of the female characters, sustained, like the male characters, by cadets. It is even asserted that a handsome cadet of the name of Beketow, who had distinguished himself in these dramatic attempts by a special histrionic talent, rose with such rapidity in the favor of the Empress, that, in a short time, he was advanced to the rank of general in the Russian army. This distinction so excited the envy of Madame Suwalow, lady of honor, whose husband sunk in the favor of the Empress in proportion as Beketow rose, that she came to the resolution of ruining the latter at any price. With the rouge which Beketow used, when acting part in these performances, she mixed a poisonous powder, and thus destroyed his smooth complexion. His good looks were annihilated, and the previous favor of the Empress lost for ever. In consequence of this, he was dispatched—as tyrannor, to Astrecan.

Wolkow is mentioned as having been the first Russian actor. He was a young merchant from Moscow, who regularly attended the theatre during his stay in St. Petersburg. He took such a strong liking for the dramatic art, that, on returning to his native city, he collected a company, and commenced giving dramatic performances; these met with great encouragement and success, attracting even the attention of the Empress herself. In the year 1756, she summoned Wolkow and his company to St. Petersburg, and thus established the Russian Imperial Theatre, where Wolkow, under Sumarokow's direction, played the leading parts.

Elizabeth was passionately fond of theatrical amusements, and spared no expense to improve the Imperial Theatre. She caused the members of the company to be instructed abroad, and, in this fashion, laid the foundations of an institution which has been fostered with as much care and predilection by her successors as it was by herself. Among the pieces represented, Sumarokow's tragedies held the first rank. To these were added successful translations of Corneille, Molière and Racine. Sumarokow's pieces—though mostly weak imitations of the works of the above French authors—met with the most marked success, and long maintained their place in the repertory. But Sumarokow was happier in his comedies than in his tragedies. He possessed the skill of taking the subjects for the former from the everyday life around him. These comedies, on account of the admirable manner in which they hit off Russian characters and events, are still reckoned, even at the present day, among the best the national comic muse has produced, while the more modern dramatic works of this description are generally imitated from foreign models, and offer a relics of French rather than Russian life. The so-called educated class in Russia is completely isolated from the life of the people, properly speaking, and hence it comes that there exists in their dramatic authors a total ignorance of the real state of matters characteristic of that people throughout the Empire.

It was not until most recently that authors began to descend into the rich mine of primitive national life, so exceedingly fertile in characteristic subjects. The more modern views of social matters quickly removed the barrier between the *people* and the *nobility*, bringing about an effective and richly varied form of dramatic materials. Thus it has come to pass that recent pieces vividly reflect the state of affairs in Russia, and scourge, with unsparing satire, the numerous absurdities and abuses which distinguish social life there. Under Catherine II., dramatic art, especially as far as regards the drama properly so-called, made a great advance. Dmitrewski, Wolkow's successor, was sent to England by the Empress, in order that he might improve himself in his art. His intercourse with Garrick and other first-rate artists did not fail to exercise a lasting effect upon the development of his extraordinary talent, which, by the way, was duly appreciated by the aforesaid leading representatives of the English stage. Catherine, filled with the spirit of the civilisation of the day, saw, with a correct eye, the importance of the stage in elevating the education of the people, and built a large and magnificent theatre. At the same time, she had the prices of admission materially lowered, thus enabling even persons not well off to enjoy the entertainment. Besides this, she attracted to St. Petersburg the most eminent dramatic celebrities from Italy, France and Germany, to serve as models to Russian artists. Nay, she went further. She commanded the first ladies and gentleman of her court to appear with the court artists upon her stage, and encouraged them to attempt ballet as well. She herself took up the pen, and wrote some few comedies. She was especially fond of Shakspeare, and translated his *Merry Wives of Windsor* into Russian. Several talented ladies of honor, among others, the clever Princess Daszkow, quickly followed, with great success, the example set by the Empress. In this manner were written, in rapid succession, a great many Russian tragedies, though, with scarcely an exception, only weak imitations of the French school.

The most eminent tragic author after Sumarokow was the latter's son-in-law, Kniaznin, who selected Crébillon as his model. Among the writers of comedy, one of the most distinguished was Wizin, an old courtier, who had been educated at the University of Moscow, and was long employed as secretary to Count Panin, in the offices of the Minister of the Interior. His most popular comedy was entitled *The Sole Offshoot*. It has maintained its place in the repertory until an extremely recent period. His comedy of the *The Dragoter* was less successful. Towards the end of the last century, a fresh Russian tragic writer of the name of Osorow made his appearance. His *Œdipus in Athens* owed its great success, on the St. Petersburg stage, to the inimitable tragic acting of the gifted Madame Semenowa in the character of Antigone. Osorow's successor is the extremely fertile author, Kukolnik, who is still living. We must also mention, as deserving of especial praise, among more modern dramatic authors, Polevoj, who, besides writing original works, has the merit of having translated Shakspeare. In the year 1806 two comedies of Krylow's were produced. They were entitled *The Magazin de Modes*, and *A Lesson for Daughters*. They met with great success. Another author, Chmelnicki, enriched the stage partly with original works and partly with translations. His pieces are distinguished for a well-constructed plot and great interest. Passing over in silence a great number of less eminent dramatists, we will content ourselves with mentioning the celebrated Russian writer of comedies, Griboejdow. He was born at Moscow, in 1794. He received a careful education, and entered the Russian army. In 1829, he obtained employment in the office of the Foreign Minister, and then, at the age of five-and-thirty, proceeded, as Ambassador, to Teheran, where, during the revolution, he was murdered, with all the other Russians. Griboejdow's great poetic talent, he wrote—shortly after his arrival in Asia, where, as I have already remarked, he met his death—his celebrated comedy: *The Misfortunes of a Reasonable Man*. The piece depicts Russian society in a most admirable, but so unsparing, manner, that neither its performance on the stage, nor its publication by means of the press was deemed advisable. So strict a prohibition could not, however, stop its being quickly circulated, nor prevent it from being appreciated. It soon found its way, in thousands and thousands, into the hands of educated Russians; indeed, it certainly must be considered an extraordinary fact that a dramatic production, without the aid of the stage or the press, could exercise so powerful and so lasting an influence upon the society of the period. It was not until nine years subsequently, when the author was lying in his grave, that the Emperor allowed the piece to be played, but with such alterations as to be scarcely recognisable by those who had read it in its original form. The leading idea of the piece is taken from real life. The hero, a young and well educated man, full of glowing sentiment and aspiring thoughts, hating aught like a lie and aught that is contrary to nature, finds himself, at almost every step, in opposition with his noble sentiments. He finally succeeds, however, thanks to the perseverance of a refined disposition, to overcome the demon of a deceitful world of outward appearances, and thus to lay bare its perversities. The said fundamental idea is nearly allied to that of Gogol's piece, entitled *The Revisor*. This work, also, was a happy attack on the social life of Russia. Its main tendency is to scourge the corruptness and limited intelligence of Russian government officials. The scene is laid in a small town, and the characters are true types taken from every day life. The idea of the piece is very similar to that of the German comedy, by Blötz. *Der Verwunschene Prinz*, and that of Deinhardstein's *Zwei Tage aus dem Leben eines Fürsten*. A cunning adventurer, who suddenly makes his appearance in a small town, passes himself off as a high government official (a "Revisor"): the local functionaries, oppressed with the consciousness of their accessibility to bribery and neglect of duty, are plunged by his appearance into a state of no slight dismay. Meanwhile, the aly fox plays his part admirably. He discovers abuses, peculations, and other offences committed by the local representatives

* From the Vienna *Recensionen*.

of the government; he introduces improvements, moralizes, grants favors, and, finally, turns to a good account the credulity of those he has deceived.

This comedy owes its success to its truly comic situations and characters, and to faithful portrayal of Russian personages and customs. The Emperor Nicholas, who was present at its production, sent for the author, after the first act, into his box, and told him, among other things, that it was long since he had seen so good a piece, and that he had never laughed so heartily in his life. Whereupon Gogol is reported to have said to the Emperor, in reply, that he expected his piece would yet produce quite a different effect to mere hilarity. These two comedies: *The Misfortune of a Reasonable Man*, and *The Revisor*—the productions of two of the most important Russian authors—depict only the shady side of Russian society; to restore the balance, we will touch cursorily upon one of the newest dramatic works, which has for its theme the bright side of the Russian people. It is the comedy, produced in the year 1857, under the title of *Prince Lubowicki*, by Constantine Axakow, who died, only a year since, a young man in the prime of life. This important production deserves to be described somewhat in detail. We will, therefore, attempt to give a sketch of the very interesting plot. Three Russian noblemen, Prince Lubowicki, Count Dolonski, and Baron Salutyn, are discovered sitting in the Café de Paris, in the French metropolis. All that the three know of Russia is that their income is regularly sent them from that country, and that they are thereby enabled to lead a free and agreeable life abroad. Prince Lubowicki—the only one of this joyous triumvirate who does so, by the way—awakes from the spell of intoxicating pleasures; a powerful desire to see his native country, Russia, springs up in his breast; he says to his visit his estates, which he has hitherto known only by name; he will satisfy himself by ocular inspection of their condition; he will, turning to account the knowledge he has gained abroad, advance the well-being of his beloved subjects or serfs—whom he does not know—he will render them happy! His companions laugh at this fit of sentiment, and endeavor to dissuade him from his project. In vain!—The Prince, tired with the life of indolence he has been leading, is only too happy to have a will, at length! He wishes to be an independent agent, and serve to advance the public good. In a subsequent act, we find him on his estates; he has arrived in safety, but wisely avoids making himself at once known. He despatches his travelling carriage and servants before him, and makes the journey on foot, in order the better to admire the picturesque character of the country. The discoverice he makes surpass all his expectations. But the news of the Prince's arrival is bruited about only too soon. His serfs greet him in the old fashion, with "bread and salt." Touched by this hearty mode of reception, he makes a highly moving speech, in which he explains to his rustic audience, who do not understand a single syllable of what he says, a new theory for assuring the happiness of the people. He possesses plenty of money and good intentions, but he does not know how to apply either properly. The wishes of the peasants are all directed to one object, the removal of strange officials, and the appointment by themselves of their steward and representative. How well they are able to manage their own affairs, the Prince gathers from the following circumstance. The estates have to furnish a recruit for the army, and all the leading peasants are summoned to a council on the subject. By a majority of votes, a young peasant, Andreas, is selected as the recruit, because he is the only orphan in the place, and, consequently, according to the opinion of the assembly, has fewer domestic ties than any one else. Hereupon, one of the oldest peasants in the village rises and addresses the meeting. In simple but forcible words he makes his hearers comprehend that the very fact of Andreas being an orphan ought to be considered by them a weighty reason for exempting him from military duty; nay, more, that they would be guilty of a grave wrong if they handed over to the army this young man, who as a soldier would feel doubly deserted and solitary. It is resolved that Andreas shall be bought off, and for this purpose 600 roubles are subscribed with the greatest alacrity by his fellow peasants. Prince Lubowicki is an eye-witness of the entire scene. He is about to make the peasants a present of the 800 roubles, when it strikes him that, by such a step, he would deprive them of the opportunity of doing a good action. He consents to the marriage of Andreas with the girl he loves; gives the young couple a handsome sum of money to start them in life, and pays his share of the amount the peasants have subscribed to buy off Andreas. By this kind conduct he quickly gains the affection of his serfs, and thus carries out his noble plans and intentions.

Though inferior in dramatic worth to the two previously mentioned, this comedy may be taken as a proof that nearly all modern Russian productions for the stage have a social tendency, for they borrow their subjects from actual life, painting national manners in lively colors, scourging the absurdities and follies of the people, and bringing out their good qualities. On the whole, it may be asserted that the comedies we have mentioned as examples, namely: *The Misfortunes of a Reasonable Man*, *The Revisor*, and *Count Lubowicki*, have, thanks to their dramatic force, exercised in modern times, on the thoughts and actions of the Russian people, a more powerful influence than all the innumerable ukases the Russian Government is never tired of issuing.

MUSIC IN BERLIN.

(From our own Correspondent.)

I have frequently descanted in my letters upon the miserable sticks, whom it would be an insult to art to denominate artists, who are cruelly allowed to come and display their incapacity upon the boards of the Royal Opera-house. I have said, over and over again, that the performance of these incapables is not calculated to impress people with a very elevated notion of the state of vocal education in the German provinces. Your respected contemporary, the *Neue Berliner Musik-Zeitung*, touches upon this subject in one of its recent numbers. It observes that, at a period not very remote, the Royal Opera-house was accessible only to such "Guests,"—or aspirants for an engagement—who brought with them a well-established professional reputation, or, at least, had given proofs of unmistakable talent. The writer goes on to remark that Herr von Hülsen certainly deserves credit, in consequence of the undeniable want of good singers, for giving, every spring, a trial ever to such aspirants as have only been seen for a short time on the stage, because, though the overwhelming majority may be absolutely worthless, the management may, by chance, light upon some young person, like Mdlle Sauter, endowed with a young fresh voice, of good quality, and capable, with proper training, of becoming something worth hearing. This is all very well. Certainly, no chance ought to be thrown away of securing good voices for the Royal Opera-house, which is sadly in need of some. But might not Herr von Hülsen test his candidates in private, without forcing upon the unoffending public such vocal crudities as those with which he has lately afflicted them. If he does not do something of the kind suggested, I am certain that very soon, when an unknown "Guest," male or female, is announced to make his or her *debut*, the public, influenced by that feeling which pompers every human being, with the exception of religious fanatics, to refrain from exposing himself to torture that may be avoided, will quietly stop away, and the "Guest" will have the gratification of singing to empty benches. The public here is a very good-natured, easy-going animal, but it desires pleasure, not pain, when it goes to hear an opera, just as, if invited to a ball, it would prefer to dance without unbolted peas in its shoes or patent leather boots. As your contemporary adds, it would be desirable that the management should not grant an appearance to any figure, upon the simple recommendation of a theatrical agent, as a rule, so ignorant of music as not to be a fitting judge of the person he recommends, and, moreover, pecuniarily interested in the matter. We should then be spared the pain of seeing, and, alas, hearing, such totally unqualified individuals as Mdlle. Fevarin, of whom I spoke, or wrote, a week or two since. I fancy that if Herr von Hülsen were a private manager, and not a Royal Intendant; if the money for keeping up the establishment, at the head of which he is placed, depended upon the sums paid by the public for admission, and if those required to make up any deficiences came out of his own pocket, and not, thanks to a subvention, from the coffers of the State, he would be more careful how he endangered the fortunes of his theatre.

Another *faux* was made by Mdlle Beitl, of Olmütz, as Leonore, in *Il Trovatore*; ditto by Herr Gross, as Maurico; and ditto by Herr Lang, as the Count di Luna. Herr Gross has already left Berlin, after having had two other trials; for one of these he selected the part of Masaniello, in Auber's *chef-d'œuvre* of the same name, and for the other, Raoul, in Meyerbeer's noble work, *Les Huguenots*. The result in both cases was the same as that in the case of *Il Trovatore*. Anything more utterly worthless than his impersonation of Raoul it is impossible to conceive. Setting aside his singing, his acting was execrable. The cool insimpassionate manner in which he treated love and despair would have been ludicrous had it not been insulting to the public, who should never have been condemned to witness such an exhibition. Had nay hat possessed the same power as that possessed by Herr von Boekum Dolff's, the Vice-President of the Lower House, nothing on earth would have prevented my pushing it on, and indignantly declaring, out of respect to M. Meyerbeer and his clever *collaborateur*, M. Scribe, that the performance was at an end, long before the usual time appointed for the fall of the curtain.

The Valentine, on this occasion, was Madame Harriere-Wippern, who undertook the part for the first, and let me hope the last, time. In the first place, she was imperfect, a most imperdonable fault; and, in the next, she is in no way fitted for the character, which is entirely out of her line, and requires far more force and depth of feeling than she can impart to it. Mdlle. Suvanny, from Kroll's Theatre, was a satisfactory Marguérite de Valois, and Mdlle. Gericke a charming page.

The Neue Academie fur Männergesang (the New Academy for Male

Voices) gave a performance, last Sunday, in honor of its late conductor, Herr Franz Mücke, to whom principally it owes its establishment. The new conductor, Herr Nessler, wielded the *bâton*. Among other pieces executed were the chorale, "Was Gott thut, das ist wohlgethan," and a motett by F. Geyer, "Selig sind die Todten." Two or three speeches, also, were delivered. In one of them, Professor Mäncker dwelt, in eloquent terms, on the good qualities of the deceased, and drew attention to what he had effected for the Society.

My letter is a very short one this week, but, as you always desire "matter," and not mere "words," I cannot lengthen it, "faute de quoi," as the Cherub replied, when politely requested to sit down.

VALE.

IN OCCASIONE DEL MATRIMONIO DELLE LL. RR. AA. MONSIGNR. IL DUCA DI CHARTRES, E MADAMA LA PRINCIPESSA FRANCESCA D' ORLEANS IL GIOVEDI, 11 GIUGNO, 1863.

Ardita il volo prendi,
O farfalletta dell' ingegno mio,
E a tanta altezza ascendi
Ove non fosti mai, pur col desio.
Una canzon mi detta,
Non già con lieve cura,
Ma che non resti oscura,
Di adirsi degna fra la gente eletta.

Da chiare Alme regali
A cui giammai nè perbellezze esterne
In terra furo eguali,
Nè mai per tante di virtudi eterne,
Ornamento e splendore,
Io so ben quel che dico,
Del gran lor germe antico
Oggi congiunge in un bel nodo amore.

Chi veder brama aspetto,
Ove dolcezza e cortesia fan nido,
D' ogni beltà ricetto,
Del ciel l' esempio più sicuro e fido.
Dove il volo è qual fresca
Rosa, e son gli occhi un sole,
Un canto le parole
Miri ove passa la regal FRANCESCA.

In Giovinetto Duce,
Gloria e speranza de' bei Gigli d' oro,
Onde l' inclita luce
Seco reca d' amor tanto tesoro:
Chi in regio volto espresso
Valor senz' alterezza
Ha di veler vaghezza,
Venga FERNANDO a rimirar dappresso,

E ver che ria fortuna,
Fa spesso a buoni oltraggio, a' pravi arride.
E voi dell' aurea cuna
E del paterno soglio ancor divide,
Ma al certo non sono,
Dopo il nefanno velo,
Vedere il sol nel cielo,
Com' io son certo rivedervi in trono.

Di al bel giorno intanto
Si levino d' intorno i lieti evviva,
E che ripeta il canto
L' eco ridente in su l' opposta riva.
Letizia sia fra Franchi,
Il ciel così destina,
La progenie divina
Del Grande Enrico mai non fia che manchi.

Tu pur, mia cara terra,
Che del regio garzon le prime gesta,
Un dì vedesti in guerra,
Meco la gioia tua le manifesta,
Nè ti curar se umile
Del tuo figlio è l' accento
In fronte all' argomento:
I voti io fo, che fa ogni cor gentile.

Angusta Copia, a voi
Concedo il ciel tutti i favori e i beni
Che sa sparger tra noi,
I vostri giorni ognor splendan sereni.
Nè desir, nè speranza
Il ciel mai non vi nieghi.
Questi sono i miei pieghi,
E tutto ottien chi pone in ciel fidanza.

D' altri bei dì futuri
L' ore aspettando, gli occhi in Voi bramosi,
Canzon, con questi auguri
Umil ti prostra a' piè de' REGI SPOSI.

MANFREDO MAGGIONI,
(*Già Maestro d' Italiano, delle LL., AA., RR.*)

M. AND MADAME SAINTON'S CONCERT.

This entertainment, which took place last (Wednesday) night in St. James's Hall, before a crowded and brilliant audience, was in the most legitimate sense of the phrase, "a grand concert." The programme, interesting in every respect, and not the less so for including some works hitherto unknown to the English public, comprised, among other things, a series of movements for the orchestra, the composition of M. Charles Lüders, a Swedish musician, who, though for many years resident in this country, has enjoyed very few opportunities of being appreciated. The "*Pensées Symphoniques*" of M. Lüders, introduced on the present occasion, consisted of three pieces severally entitled *Le Rêve de Lord Byron*, *La Danse des Sorcières*, and *Les Girondins*. The first is in the contemplative, the second in the fanciful, the third in the martial style. All three are poetically imagined, and—allowing for a strong leaning to the Wagnerian mode of instrumentation—arranged for the orchestra with the utmost ability. The only drawback to their effect was deducible from the fact that the minor key being employed in each a certain monotony resulted. Nevertheless, the "*Pensées Symphoniques*" were so well executed by a band of sixty chosen performers (Beethoven's pet number), under the steady guidance of Mr. Alfred Mellon, that every real amateur in the room must have been more than satisfied. M. Sainton may be justly congratulated on having brought forward new orchestral music of such merit and originality; and not less so for the pieces selected to exhibit his own admirable talent as a violinist. The first of these was a concerto in D major, by Auber (the Auber of *Masaniello*)—a work, like the lately resuscitated trio by the same prolific Frenchman, dating from a period antecedent to his career as composer for the theatre. Like the trio, too, this concerto is fresh, vigorous, quaint, lively, and remarkable for conciseness both of plan and development. The first movement is extremely graceful; the second (in the minor key) a veritable "song without words;" the *finale* a pastoral theme of infinite humor and vivacity. The whole was played by M. Sainton with masterly skill, and applauded with warmth and unanimity. Equally successful was the second of M. Sainton's solos—the piquant, ingenious, and thoroughly characteristic *Rondo Papagено* of Herr Ernst, one of the most sparkling and effective concert pieces in the modern repertory of the fiddle. How Herr Ernst used to play this himself—with what delicacy, point, and, as the French say, "*entrain*"—many of our musical readers will, doubtless, remember. The same qualities were found in M. Sainton, who threw all his energy into his performance, and won for the *Rondo Papageno* so flattering a reception that it is not likely to be consigned again to the shelf, while a violinist can be met with like himself, expert and courageous enough to assay it in public. Madame Sainton was also singularly happy in the music put down for her on this special occasion. Her two chief displays were the magnificent declamatory air, "Divinités du Styx," from Gluck's *Alceste*, and Mercadante's recitative and *aria*, "Grazie clementi Del"—one of the best *bravura* songs, in Rossini's manner, of which Rossini was not absolutely the parent—we say "absolutely," because Mercadante has so closely and cleverly imitated his far greater contemporary that any one might believe the composition to be Rossini's own, but for the absence of a certain geniality that rarely fails the "Swan of Pesaro" even in his show songs. Both Gluck and Rossini obtained the true classical reading from Madame Sainton, whose talent is as varied as it is real. The two airs, indeed, were as perfectly delivered as could have been wished, and gained new laurels for the Queen of our English contraltos. In the second part of the concert Madame Sainton appealed to the taste of the less musically elevated class of her admirers, through themedium of a couple of ballads—the first ("Thoughts of thee") by M. Blumenthal, the last ("Maggie's secret") by "Claribel," both new, or at least hitherto untried, and the first (we did not hear the last) encored.

About the remainder of the concert a word or two must suffice. The other lady singer was Mademoiselle Carlotta Patti, who presented a "version" of the polacca from *I Puritani* ("Son virgin vezzosa") so unprecedented and extraordinary that it would have astonished Bellini himself, as it evidently astonished the audience. Mademoiselle Patti also joined Signor Delle Sedie in "Dunque io son," and was set down, not for the first time, for Herr Eckert's very familiar "Echo." Signor Delle Sedie introduced the expressive romance "E sei tu," from *Il Ballo in Maschera*—which no one has ever sung so well as himself—and the serenade of *Don Giovanni*. The other solo instrumentalist was Madame Arabella Goddard, who played Mendelssohn's first concerto (G minor), for pianoforte and orchestra, as well as we remember her to have played it on any occasion. Madame Goddard was rewarded by such tokens of approval from the audience—who listened to the concerto, from beginning to end, with the religious attention its many and exquisite beauties have a just right to claim—as must have more than repaid her for the zeal with which she accomplished the honorable task alloted to her. The band, in addition to accompanying the concertos and vocal pieces, gave the overture to *Leonora* (*Fidelio*, No. 3), and Auber's "Exhibition March" (so-called), with a spirit and perfect execution worthy such genuine inspirations. Weber's *Jubilee* overture was appropriately selected as *finale* to a concert far beyond the average of such entertainments, and therefore entitled to special notice. Mr. Alfred Mellon directed the whole performance with that ability which has placed him in the first rank of conductors.—*Times.*

NAPLES.—According to the local papers, the San Carlo Theatre has been taken for the summer by a rich merchant, of the name of Vonviller.

MR. LUMLEY has returned to France, gratified no doubt by the hearty reception he met with from the English public, whom in the times of his prosperity he had entertained so splendidly.

HERR AUER.—The quartet playing of this young artist at the Musical Union is unanimously praised by musicians, amateurs, and the press, as that of a worthy disciple of the incomparable Joseph Joachim.

M. GOUNOD, after being present at two rehearsals of his *Faust*, at the Royal Italian Opera, left for Paris on Monday night. It is curious that his "personal superintendence," though not announced in the Covent Garden bills, *was* given at Covent Garden, and though announced in the Haymarket bills, was *not* given at the Haymarket.

THE EARL OF DUDLEY, MR. LUMLEY, AND HER MAJESTY'S THEATRE.

A Narrative of Facts addressed to the Patrons of the Opera, his Friends, and the Public generally, by their faithful Servant, B. LUMLEY.

It is seldom that a man, cast down by reverses, is cheered with an expression of unanimous sympathy like that which has almost taught me to thank fortune for the misfortune which have proved the kindness of my friends. The thousands who attended my benefit representations at Drury Lane Theatre will know that I am not exaggerating, when I describe the scene as equal in brilliancy to any the history of the Opera records. Socially and artistically, the celebration which owed its origin to the generous devotion of the Marchioness Gaëtani, and was cordially supported (in spite of all opposition) by the *artistes* who knew me in my prosperous days—which won the condescending patronage of royalty, and drew forth the enthusiasm of a society which never forgets those who have striven to do it faithful service—stands almost alone in operatic annals. I wish that I had the power to express the gratitude I feel for all who have concerned in this act of genuine and spontaneous kindness to one who stood in sore need of sympathy, after the many troubles and the cruel harshness to which fortune had exposed him. But it will be enough for the friends who have so promptly come to my aid to know that their efforts poured abundant consolation into the cup which I have had to drink. And yet, as if jealous of those who would repair her wrongs, fickle Fortune has added one drop of bitterness to what would otherwise have been a draught of unalloyed satisfaction. The death's head has not been wanting at the feast; and when all else were combining to lift me up—one hand and I am thankful to say, only one—was stretched out to intercept the all but universal kindness with which this, my first public appeal, was responded to. As usual, the hand was one from which I had been taught to look for unfailing protection; and I feel that I owe it not only to myself, but to my many steadfast supporters, to explain at least enough of the weary history of the last years of my career as director of Her Majesty's Theatre, to enable them to judge between the Earl of Dudley and myself, and to say who has the better right to assume the indignant tone of an injured man. I need not dwell on facts which have been made sufficiently public. The world knows, that to Lord Dudley's interposition it is due that the present Lessee of his Lordship's Operahouse was deterred from keeping the pledge he had voluntarily given me, to allow my benefit representations to be held at the theatre over which I so long presided. In reply to the comments of society, and of the press, Lord Dudley has not thought fit to offer any explanation whatever of the causes which led him to adopt so singular a mode of expressing his feelings of resentment towards myself. Unless justified by some cogent reason, it might be thought incredible that one who occupies so conspicuous a position should condescend to an act which must either be unworthy himself, and the high order to which he belongs, or imply some provocation on my part, not less discreditable to me. As I cannot suffer a question of this kind to remain in doubt, I feel compelled to break the silence hitherto maintained, in order to remove any unjust inferences which Lord Dudley's conduct may suggest, by a plain narrative of the relations that have subsisted between us. Let the facts decide how far the attitude his Lordship has assumed towards me is justified, or even palliated, by anything that has passed. I shall content myself with a mere record of such facts, and shall abstain from adding a word of aggravation to heighten the picture. From this narration I will (*inter alia*) be seen that the head and front of my offending is limited to a pecuniary question of three-quarters arrear of rent, claimed to be due in respect of a lease which had been cancelled by mutual consent; and that, independently of the fact of cancellation, without any reserve being made at the time, there are other grave and, I think it will be admitted, conclusive reasons why the claim ought never to have been made. Those who have followed the progress of operatic art in this country will remember that my connection with Her Majesty's Theatre, which commenced in the year 1835, led to my assumption of the direction in the year 1842, and to my subsequent purchase of the lease in 1845. For many years after entering on this undertaking, my efforts to gratify the patrons of Her Majesty's Theatre were cordially responded to. A list of the principal *artistes* who appeared under my auspices would include all the then known European talent. My success,—a success which for years before had been unknown to the King's Theatre,—was interrupted at last by the secession of several leading singers, who in the year 1847 conceived the idea of dividing the fashionable world of London by the establishment of a rival Opera. From the first it was apparent that such a schism must either destroy the supremacy of the Opera in England, or sacrifice those by whose efforts it was to be upheld. For my own part I resolved, that so long as it was practicable, the high position of the old theatre should be maintained at any risk; and it will not be forgotten that in the first season of the opposition I had the good fortune to introduce to this country one of the greatest ornaments of the Operatic Stage,—Madlle. Jenny Lind. Notwithstanding, however, her brilliant triumphs, the fatal effects of the division of patronage were speedily felt. A series of bankruptcies and failures in the management of Covent Garden ensued; but while the fortunes of Signor and Madame Persiani, Mr. Beale, and Mr. Delafield, were successively squandered in the rival enterprise, even the interest excited by the remarkable *début* of Madlle. Jenny Lind did not save me from yielding to the difficulties I had only too well foreseen. It was clear that even a society like that of London could not adequately support two establishments for the representation of Italian Opera in that perfection which the English public had been taught to expect. The limitated may perhaps need to be told of other circumstances which at this time greatly aggravated the difficulties of an operatic manager. Formerly there had been an abundant supply of vocal talent, for which there were but three great Italian Operas, besides those of Italy, to provide a market. Now, however, the demand for artists had enormously increased, through the establishment of Italian Operas in every capital and in many of the provincial cities of Europe and America—these, in numerous instances, sustained by national or municipal contributions. Contrary to the ordinary rule, the sudden demand for singers of the highest excellence diminished the supply. Every aspirant was tempted prematurely to come forward, while many, who might possibly have rivalled the greatest ornaments of the Operatic Stage, brought only crude and half-trained powers to the service of the public. Through this combination of adverse circumstances, unaccustomed competition, increase of demand, and failure in supply, the task of conducting an establishment like that of Her Majesty's Theatre became every year more onerous. It would, perhaps, have been well if I had abandoned the enterprise in which the prospects were so little encouraging; but I determined not to flinch from the task I had undertaken; and up to the end of 1851 my unassisted resources sufficed to maintain, though with serious loss to myself, the old reputation of Handel's Opera House. At length, in the season of 1852, the enterprise became too heavy to be carried on without extraneous support, and in that year a committee of noblemen and gentlemen was formed, to assist, by their countenance and advice, an establishment which had long been an essential element in the amusements of the fashionable world of London. Prominent among the members of the committee who thus rallied round the Theatre was Lord Ward—now Earl of Dudley. His lordship's pecuniary interest in the maintenance of the Opera, as the holder of valuable property boxes, had probably much less influence in prompting him to this course than his laudable ambition to enact the part of a munificent patron of art. I myself had no personal claim on Lord Ward's assistance, which was tendered not so much to me as to the Theatre. Subsequently, indeed, his lordship professed (and I have no reason to doubt that his professions were sincere) to let be influenced by a conviction that my honorable exertions in the common cause deserved all the support which men in his position could accord; and there are many besides myself who will remember an entertainment, long afterwards given by Lord Ward, at which he volunteered the pledge, that "under circumstances would he desert either the Opera or Mr. Lumley." The difficulties to be met were not, however, such as could be removed by the mere countenance of the most influential committee; and in this emergency, Lord Ward conceived the idea of becoming himself the real Director of the Theatre, under the cover of my name, and with whatever aid I could render him. It was hardly, perhaps, a position to be coveted, but even an uneasy crown is not without its temptations; and the ambition to become the arbiter of lyrical art was not unworthy even of Lord Ward's position. While this project was still in embryo, a circumstance occurred rendering immediate action necessary. The properties of the Theatre, which had been valued at upwards of £25,000, were subject to the claims of an incumbrancer, to whom a sum of £10,000 was due. In order to prevent the dispersion of these accessaries, Lord Ward and Sir Ralph Howard arranged that the properties should be purchased in their names; and, in order to carry out this project, I assigned an additional interest in certain boxes to facilitate an advance, which was obtained from a person already holding a charge upon the theatre. This was Lord Ward's first material pecuniary connection with the Opera House.

The intention of opening the theatre as exclusively his own speculation was adhered to by Lord Ward until the very eve of the projected season of 1853. Through my instrumentality, Signor Puzzi, who had long been a coadjutor of my own, was retained to conduct negociations with the artists, and to superintend the details of the enterprise; while I, as the medium of communication, was especially enjoined by Lord Ward to let Signor Puzzi know for whom he (Signor Puzzi) was acting. His Lordship also desired to be put in communication with the principal *employés* of the establishment, and, as a basis for his future arrangements, to be informed of the terms I had been accustomed to make with them.

Directions were given to hold the theatre in readiness for opening at the shortest notice. Matters, indeed, proceeded so far that engagements were signed with some of the leading singers; but at the last moment difficulties occurred in settling terms with others, Lord Ward suddenly abandoned his project, and the house was closed, not to be re-opened, as it turned out, until my return in 1856. In the meantime, Lord Ward, though he had abandoned his original design of taking the direction of the theatre on himself, did not relinquish entirely the idea of bringing it under his own control. This was to be carried out by drawing into his own hands all incumbrances, chiefly in the form of judgments, with which the establishment was charged. One after another was purchased, until, in the beginning of 1856, Lord Ward became, with a single exception, the possessor of every considerable charge on the property. It is not always a benefit to the owner of an incumbered property to have the claims of a number of creditors transferred to one person; but in the confidence that it was better to be in the hands of a nobleman, known as a friend to art, than to be troubled by a host of separate claimants, I had done all in my power to further Lord Ward's wishes. As arrangements became ripe for re-opening the theatre, in which my noble creditor had now acquired an interest even larger than my own, Lord Ward frequently expressed an anxiety, natural enough under the circumstances, to be placed in a more satisfactory position than that of a mere judgment creditor. The terms of my lease precluded a formal mortgage, and, as the only alternative, Lord Ward pressed me for an absolute assignment, on the understanding that, as between ourselves, it was to bear the character of a mortgage, redeemable whenever I should be in a position to redeem it. Although any wish then expressed by Lord Ward had to me the force of a command—not merely from the authority which his position gave him, but from the value of his aid in the redemption of the theatre—I was, nevertheless, most reluctant to consent, on any terms, to part with my remaining interest in the house, which I could not but estimate as of very considerable value, and which Lord Ward had himself offered to purchase at the price of £10,000. An arrangement was at last suggested, on the part of his Lordship, which promised at the same time to place him in a position of absolute security, and to leave me the opportunity of developing the property for my own ultimate benefit, after due satisfaction of his advances. The proposal was that I should assign my lease to Lord Ward, and that he should thereupon grant me an underlease at a rent sufficient to cover the interest on his encumbrances, and provide a sinking fund to pay off the principal by the expiration of the lease. In addition, I was to have the option of repurchasing the lease at any time on terms equivalent to a repayment with interest of Lord Ward's advances. Practically, therefore, the arrangement did not substantially alter our relative positions, except by placing me in Lord Ward's power, should my success at any time not be sufficient to enable me to meet the rent reserved by the underlease. My security against any hardship was in the high character of Lord Ward, and in the interest he had manifested in the fortunes of the theatre. Still I hesitated to alienate a property upon which my whole future depended, until every doubt was removed by the frank assurances I received from his Lordship.

(To be continued.)

Mr. Nugent of Her Majesty's Theatre.—Mr. Nugent, the well-known superintendent of the box-office of Her Majesty's Theatre, is to take a benefit on Monday, the 6th of July, when he will be assisted by the whole strength of the company, and all the resources of the theatre. Mr. Nugent has held this office for more than five-and-twenty years, and during this long period has distinguished himself by his attention and punctuality, and by his obliging and courteous disposition, in the discharge of his troublesome and responsible duties; and we doubt not that the frequenters of the opera will take this opportunity of recognising his merits and valuable services.

Philharmonic Society.—The Seventh Concert took place in the Hanover Square Rooms, on Monday, when the following was the programme:—Sinfonia in C, No. 1, Beethoven; Aria, "Ah! aura amorosa," (Così fan Tutte), Mozart; Concerto, Violin, Mendelssohn; Aria, "Ah, come rapida," (Il Crociato in Egitto), Meyerbeer; Overture (Oberon), Weber. Part II.—Sinfonia in A minor, Mendelssohn; Duet, "Dunque io son," (Il Barbiere di Siviglia), Rossini; Overture (Anacreon), Cherubini. Conductor—Professor Sterndale Bennett, Mus. D. The symphonies were well contrasted. Both were admirably played, the more difficult one by Mendelssohn especially. The two overtures went as brilliantly as ever. The violinist was M. Buziau, a *virtuoso* of merit, but at present not equal to Mendelssohn's concerto—as the result showed. Mdlle. Artôt and Signor Delle Sedie were the singers—the lady selecting Meyerbeer's *bravura*, the gentleman the air (written for tenor, by the way) from *Così fan tutte*. Both were well received. The next (last) concert is to take place on the 29th inst.—when we are promised another hearing of Mendelssohn's "Trumpet Overture"—this time at the end of the first part.

M. GOUNOD'S "FAUST."

To the Editor of the Musical World.

Sir,—The performance of Gounod's *Faust*, at Her Majesty's Theatre, would be perfect but for two great blemishes. Firstly, Mdlle. Titiens sings the music of Marguerite admirably; and secondly, some of the finest music in the opera—namely, the entire "La Nuit de Valpurgis," with, of course, the celebrated "Chœur Bachique," and "Chœur des Sorcières,"—is missed out. It is to be hoped that Mr. Gye will not be so hard upon M. Gounod. But the most amusing thing of all, is the difference of opinion amongst the so-called critics. How some of them pitch into the introduction! According to my notions, *that*, and the air of Faust, are the two most beautiful and original pieces in the opera. Then I like the movement written for the organ, in the church scene, and specially the few bars sung by the chorus at the death of Valentine. In fact, the work is full of beauties. But how in the world could M. Gounod have written the frightfully common-place air at the end of the first act? I would suggest that the talented Frenchman should re-write the whole of the movement in question; as it stands at present it is not worthy of him. I hope, Mr. Editor, you will give a "page notice" of *Faust* in Saturday's number. I shall grudge my fourpenny bit if you don't.—Truly yours,

An Occasional Correspondent.

Royal Exchange Buildings.

Mr. John Francis Barnett's Annual Concert took place on Thursday evening week at the Hanover-square Rooms, under the most distinguished patronage. The special features of the programme were the three new works composed by Mr. Barnett, viz., a pianoforte solo entitled "The Return of Spring"—which was played by Mr. Barnett, and encored; a quartett for stringed instruments, performed by Messrs. Pullizer, N. Mori, Webb, and Paque; and a sonata for the pianoforte and violin, executed by the composer himself and Herr Pullizer. The *andante* of the quartett—a very graceful and melodious movement—was loudly encored and repeated. The sonata, too, remarkably well played, was received with loud and continuous applause. Mdlle. Carlotta Patti was conspicuous among the singers.

Mr. Charles Haller's Pianoforte Recitals.—The programmes are not this year, as in 1861 and 1862, devoted exclusively to the pianoforte solo sonatas of Beethoven, but selected from various masters, ancient and modern. At each recital one work by Beethoven—either a sonata or an example of his compositions for the pianoforte alone in another styles—is introduced. Specimens from J. S. Bach, Handel, Domenico Scarlatti, Rameau, Haydn, Mozart, Dussek, John Field, Clementi, Weber, Schubert, Hummel, Mendelssohn, Schumann, Chopin, Stephen Heller, Henselt, and Fanny Hensel (Mendelssohn's sister), have been or are about to be conferred. From these various sources Mr. Hallé believed that eight programmes could be made out, uniting the elements of interest and instruction in such a manner as to suit the tastes and aid to the information of the highly cultivated musical audiences of the present day. The pre-eminence of Beethoven as an original and poetical composer for the pianoforte is indisputable; but, on the other hand, the claims of many other great musicians who have devoted their labor and genius at frequent intervals to the instrument, are well as of those, in another sense equally estimable, who, making it their exclusive study, have perhaps done more even than the admitted "great masters" to advance its mechanical progress, ought not to be overlooked. The sonatas of Mozart, Clementi, and Hummel are models; those of Dussek are full of expression; while those by Schubert and Weber rank among the most characteristic productions of the art, and bear the impress of their remarkably individual minds as strongly as any of their other productions. The taste that has recently sprung up for a revival of the works of Bach, Scarlatti, and Handel, needs not be dwelt on; still less the universal popularity enjoyed by the pianoforte compositions of Mendelssohn. In a different school, Chopin, S. Heller, and Henselt, have found numerous admirers, whose admiration is founded on a solid basis, inasmuch as these composers have thought for themselves, and produced works not merely elegant and full of fancy, but original. By a careful selection at each programme—especially with a view to contrast—Mr. Hallé believed that considerable interest might be excited, and that the opportunity thus afforded of comparing the works of various composers, one with another, would prove both agreeable and instructive to attentive hearers—each programme consisting of seven or eight pieces, and each including two, or as experience might suggest, three sonatas, the name of no composer occurring twice in the same programme, with the exception of that of Beethoven; nor any morning's performance extending beyond the duration of two hours—from three o'clock to five. The programmes contain descriptions, historical and analytical, of the Sonatas and other pieces as they occur—the object aimed at in these descriptions, from which criticism is excluded, not being to control the taste, but to assist the appreciation of the audience.

MONDAY POPULAR CONCERTS.

Just Published,

A PHOTOGRAPH of a GROUP of INSTRUMENTALISTS, which includes likenesses of Madame ARABELLA GODDARD, Mr. CHARLES HALLE, Herr JOACHIM, Signor PIATTI, M. SAINTON, Mr. LINDSAY SLOPER, Mr. BENEDICT, &c., &c., by ALEXANDRE BASSANO, Size, 13 in. by 8 in. Price 10s. 6d.

CHAPPELL & Co., New Bond Street.

MONDAY POPULAR CONCERTS.—Mr. SIMS REEVES'S BENEFIT, and last concert but one of the season, on Monday evening, June 29th, at St. James's-hall. Pianoforte, Madame Arabella Goddard. Violoncello, Signor Piatti. Vocalists—Madame Alboni, Mr. Santley and Mr. Sims Reeves. Conductor, Mr. Benedict. Sofa stalls, 10s. 6d., and 5s.; balcony, 3s.; admission, 1s. Tickets and Programmes at Chappell and Co.'s, 50 New Bond-street; and at Austin's, 28 Piccadilly.

MONDAY POPULAR CONCERTS.—The DIRECTOR'S BENEFIT and LAST CONCERT of the season on Monday evening, July 6th, at St. James's Hall. Pianoforte, Mme. Arabella Goddard and Mr. Charles Hallé. Violoncello, Sig. Piatti. Vocalists, Mme. Sainton-Dolby and Mr. Sims Reeves. Conductor, Mr. BENEDICT. Sofa stalls, 5s.; balcony, 3s.; admission, 1s. Tickets at Chappell and Co.'s, 50 New Bond-street; and Austin's, 28, Piccadilly.

MONDAY POPULAR CONCERTS, St. JAMES'S-hall.—Last TWO Concerts of the Concs.—On Monday evening, June 29, Mr. Sims Reeves' benefit; on Monday evening, July 6, the Directors' benefit, on which occasion the programme will be selected from the works of all the great masters. Tickets at Chappell and Co.'s, 50 New Bond Street; and at Austin's, 28 Piccadilly.

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TO CONCERT GIVERS.—*No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in* THE MUSICAL WORLD.

TO CORRESPONDENTS.

MR. DISHLEY PETERS (Tadcaster)—The article has come to hand. Is it not slightly too *personal?* Our valued correspondent will, we are sure, not be offended if we politely request him to reconsider some parts of it.

A LADY GOUNODITE.—M. Gounod has been married about five months. Your chance, therefore, is "uncommonly slim."

A SUBSCRIBER OF NINE YEARS' STANDING.—Every concert will receive as early notice as space may allow.

QUERY.—The sonata alluded to (we presume) was the Op. 106, in B flat. News of Mendelssohn's "Credo" may doubtless be obtained of Messrs. Ewer and Co., Regent Street.

MARRIED.

On Tuesday the 16th inst., at St. Saviour's Church, South Hampstead, by the Rev. H. E. Backhaus, Vicar of Wilchford, and the Rev. E. C. Alston, Rector of Dennington, uncles of the bride, HENRY JOACHIM, Esq., to ELLEN MARGARET, Second daughter of Henry Smart, Esq., of 3 Fitzroy Road, Regent's Park.

The Musical World.

LONDON: SATURDAY, JUNE 20, 1863.

To the Editor of THE MUSICAL WORLD.

SIR,—Happy are the first visitors to Baden, who come to greet the approach of Spring, to be present at the budding of that virginity of flowers which the warm rays of June have not touched! At this moment,* Baden offers a few chosen travellers a specimen of Paradise: the villas are embosomed in the midst of baskets of flowers; the whiteness of the lilies adorns the gardens to make us forget the snow; the lilac borders, like a fringe, the Lichtenthal oaks; the hawthorn decorates the hedges growing along the winding paths of the valleys, and the air is inundated with the sweetest perfumes, which, as we breathe them, we fancy we behold floating in the new-born light of the sun. All creation grows young again, and renders its creatures also young again, while at the aspect of this regeneration man believes in his own immortality.

What a splendid moment for passing the Rhine! But Paris is a jailer who still keeps me captive for the crime of innocence, and I am compelled to elude her vigilance if I would gain the open fields. I am preparing a rope ladder, and engaged in filing the iron bars of my prison. Latude had to work much harder in order to escape from the Bastille. Meanwhile, I have set off by the railway of the mind, and am now travelling in the *coupé* of the imagination, in order, by this novel process, to enjoy the German spring. No gendarme has asked for my passport; no custom-house official has opened my luggage. I have smuggled in my poetry, and I am doing twenty leagues a minute, as if I were a flash of lightning. I fall from the summits of Ybourg upon the green prairies, which the Murg waters before Rothenfels; I inhale the perfumes of the splendid gardens, the blossoms which promise so much fruit in the autumn; I stop in the Affenthal vineyards, on the Steinbach hill, where stands the statue of Erwin, the architect of the eighth wonder of the world—of the Strasburg Cathedral; I lose my way in the wild forests covering so many valleys, from the charming chalet of *The Lamb*, on the Neuweyer torrent, to the marvellous cascade of Geroldsau, which sings its eternal cavatina to an audience of echos, the sole population of an admirable desert; the druidical corridor of the Liehenthal oaks takes me back, under its long vaulted roof of green, to Baden, and there I listen to those first murmurs of joy which will soon be a chorus sung in all the languages of the world.

Such is the imaginary journey I shall make everyday in my room at Paris, while awaiting the hour of my liberty. The attraction which carries us off towards the bridge of Kehl is certainly very strong every year, but in this blessed year of grace, 1863, it is irresistible: the programme of the season is as splendid as the sun which is to illuminate its fêtes. All we have seen we shall see again; all we have heard, we shall hear once more; but, this time, we shall have extra luxury, which will do no harm, for prodigality in pleasure is never a fault, and the intelligence which presides at these noble fêtes, spares neither expense, invention, variety nor surprise. It is said—and, on the present occasion, these three words are not the short preface to a long falsehood—it is said that three companies will be engaged at the fine Baden theatre, and that the music will speak

* See the *Illustration de Bade*.

three languages, German, Italian, and French—melodious languages understood by everyone without pocket dictionaries. The trinity of art will, therefore, come down the Rhine, and, like an everyday traveller, fix its residence before the fresh square of the Lichtenthal, that graceful peristyle of the Black Forest. The German Muse is hospitable; she has a right to give a welcome to all her sisters from abroad; she fears nothing; it is she who brought into being the most brilliant constellations in the firmament of the divine art. What fêtes! What soirées! What nights! Never will a more harmonious summer have shone upon this capital of pleasure! Never did a fine spring call forth more flower-blossoms to inundate the roads by which the three united companies will pass—three children of the universal Lyre, the civiliser of the world, the melodious missionary of peace! The weeks will be well filled up. The taste of all will be satisfied; the admirers of every school will be contented; or, still better, everybody will be happy, and conform his opinion to the eclectic opinion of the Baden Theatre, which is the first to set so good an example, excluding nothing from the domain of the Beautiful, and asking no artist, no musician, for his passport. This is the moral and conciliatory feature in the *polymelodious* establishment, so ingeniously invented at Baden, to put down avarice in the matter of admiration, and do away with custom-house dutics upon the frontiers of the Arts. At the conclusion of the season, sixty thousand travellers will have ended by discovering that the Lachrimæ Christi of Italy, the Johannisberg of Germany, and the Champagne of France, are three excellent wines, and that it is absurd to exclude two and take only one, when they are offered all three. Welcome, therefore, German Music, Italian Music, French Music, to the hostelry of Lichtenthal; charming and divine sisters, place yourselves in the attitude of Pradier's three Graces, and sing your trio in the language of Weber, Auber, and Rossini; we shall love you all as if you were one and the same, and we will hang three chaplets upon your pedestal.

During my travels in Italy, I remarked—forgive me the paradox—that music is a summer pleasure. Were I not to develop my idea, it would remain in the state of an enigma, and the manager of the Italian Theatre, Paris, who has the privilege of causing all our aristocracy to catch colds, under an icy peristyle, for our six months of winter, would bring an action against me.

Certainly it is pleasant to listen, in a warm box, lined with velvet, to a fine opera, but it is dangerous to leave the theatre. Ask the doctors, who call the summer their *dead season*, because nobody dies in it. What is the question put between the acts at the Italiens in Paris? *What kind of weather is it?* A hoarse voice replies: It snows, or it rains, or, it is fearfully cold. Handsome ladies thereupon shiver in their low-necked dresses, and dread the polar latitude of the peristyle, and the long time taken by their carriages in driving up. These winter cares materially chill the warm melodies of Rossini and Mozart. What a difference compared with the Carlo-Felice, at Genoa, or the San-Carlo, at Naples! Singing goes on there all the summer—a summer of ten months, and sometimes of thirteen! There is the same temperature in the theatre, in the peristyle, in the street, and on the sea shore. One can walk about in the saloon of nature; a beautiful saloon, with a roof of stars, and perfumes from the gulph or the mountains. There is no germ of a cold or a pleurisy in the air; the atmosphere is as mild and good as the mother of a family; you can hum, or sing with the whole strength of your voice, the cavatina you have just heard, without fear of swallowing a cold on the chest when you open your mouth. When the opera is over, you do not hurry off to your bedroom to indulge in sleep, that is—a daily rehearsal of death. You go and breathe life on the stage of Heaven; you go and live under the stars for the purpose of listening to the concert given by all the harmonious voices of night, the tall pine-trees, the waters of the bay, and the flowers of the mountains, artists engaged ever since the creation of the world, to amuse us gratuitously, without any expenditure of money for advertisements, puffs, and subventions. It is a theatre after the theatre, as a poet has endeavoured to express in the following strophe written at Naples, in the album of the Hôtel de la Victoire, so well-known to travellers:—

> "A Naples, quand la mélodie
> Meurt, sur le théâtre, à minuit,
> Quand la diva sort, applaudie,
> Avec un peuple, qui la suit,
> La brise court de l'arbre aux treilles,
> Et ravit encor nos oreilles
> Avec son chant, que nous aimons;
> On croirait que, dans l'air immense
> L'opéra fini recommence
> Chanté par les bois et les monts."

And it is at Baden-Baden, when leaving our theatre with its three voices; when inhaling the perfume of the gardens; and when listening to the melodies of the forests and the cascades, that we might say at present, as at Naples: music is a summer pleasure; Nature sings after the *prima donna*; the breeze plays after the orchestra; the stars shine after the chandelier; the green sward is laid down after the carpets of the corridors. You can wait for the sun before going to sleep; for that, at any rate, brings only golden dreams, and does not cause you to catch cold.

MÉRY.

FIGARO reports a fearful case of Wagner-cholera, and from the symptoms described it would seem that Asiatic-cholera, in its worst form, is but a slight indisposition compared with the other.

It appears that the directors of the Carlsruhe Theatre decided upon putting to rehearsal Wagner's new opera, *Tristan*. Thereupon, great sensation in the capital of the Duchy of Baden; wagers are immediately made in every corner of the town; Wagnerists bet that the opera will be played, and men of common sense, that it will not; all argue, rage, shout and yell, so much so that you might imagine a grand rehearsal of the new opera going on. Meanwhile, orchestra and singers set to work—a tough job. They learn eight bars one day, and forget sixteen the next. This goes on for three months, when Mad. Frau-Boni falls dangerously ill. The faculty, sent for in all haste, pronounce an alarming case of Wagner-cholera, and prognosticate death, or, at the very least, folly. Mad. Frau-Boni, however, escapes from this fearful alternative. It was a miracle; but also her recovery was long, and attended with many relapses. No sooner out of danger, than a furious Wagnerist comes to congratulate the husband upon the twice happy recovery of Madame—"as no doubt now," says he, "the opera of *Tristan* will be performed at the Carlsruhe Theatre." Frau-Boni bounds at these words, as at a threat. "My wife play *Tristan!* Do you know that this miserable *Tristan* has nearly killed my wife?" "And what then!" says the implacable Wagnerist. "Mad. Frau-Boni has not appreciated the honor done her; I regret it for her own sake; but know, Sir, that it would have been glorious to have died for Wagner,"

Do you know, dear Reader, any *prime donne* aspiring to glory? We might give them a letter of introduction to the directors of the Carlsruhe Theatre. Ladies having studied under Garcia a few months, and having kept a note or two of their voices, might, perhaps, try their luck at shouting Wagner; and they would, in all probability, succeed, for their few months' tuition would have served as a kind of vaccination calculated to preserve them from Wagner-cholera.

DISHLEY PETERS (*of Tadcaster*).

TWO CONCERTS AT ST. JAMES'S HALL.

To the Editor of the MUSICAL WORLD.

SIR,—The Monday Popular Concerts (of which title the "Popular" is as indisputable as the "Monday") have found in Herr Japha a violinist of ability and skill, of easy and pleasant manner, and a very neat executant. The timidity which prevented his doing himself justice at his first appearance was doubtless removed by his cordial reception on Monday last, when he played with more confidence and with more effect. He led Beethoven's 1st Quartet, in F, and 5th, in A—the opening and closing works of the programme, the whole of which was devoted to Beethoven, whose greatness in all branches of the art was demonstrated to the full. Want of breath deprived me by dilating on the quartets, which were excellently played. The *Sonata Appassionata* has been, of late, so frequently offered up on the altar of Wolfenbuttelistic vanity, that it was to me a genuine treat to hear it once more played as it should be. Madame Arabella Goddard was the pianist, and her superb execution and poetic and expressive delivery could not have been more worthily employed. This was followed by the Sonata in A, for pianoforte and violoncello, in an absolutely perfect rendering of which Madame Goddard was aided by Signor Piatti. The singer was Mr. Sims Reeves; and that sentence is a speech alone. On Wednesday last Monsieur and Madame Sainton gave a concert of great interest, a violin concerto of Auber's being the most original feature. The trio of the same composer, played at one of M. Sainton's *soirees* last year, was so thoroughly good, that another specimen of Auber's early instrumental works was sure to excite the interest of amateurs. The grace and vivacity of this concerto produced an immense effect upon the audience, who listened to it throughout with breathless attention. It could not have been more favorably shown to the world than by M. Auber's great compatriot, M. Sainton, who played it *con amore*, with astonishing spirit and elegant ease. The *Rondo Papagino* of Ernst was the other violin solo of the evening, in which not less interesting and charming piece the playing of M. Sainton was equally admirable. Madame Sainton was never in better voice, and sang—with that wonderfully serene and dignified expression which imparts an additional charm to her unimpeachable talent—"Divinities du Styx" (Gluck's *Alceste*), and Mercadante's "Grazi, clemente Del," in which latter her pure and mistressly vocalization was especially exhibited. She sang likewise two ballads—both pretending to be "new." The orchestral works were, the Grand Overture *Leonore*, Auber's "Exhibition March," the *Jubilee* of Weber, and three *Pieces de Concert*, for full orchestra, by Herr Charles Lüders, a composer whose merits are far greater than his fame. For clearness and intelligibility, and the steady contrapuntal treatment of his original and melodious subjects, these pieces are admirable. *Le Rêve de Lord Byron*, the first of the three is, I think, the most captivating. Madame Arabella Goddard appeared only once, and played Mendelssohn's First Concerto, in G minor, with infinite spirit and power. It is a noble work, although one's remembrances of performances of it are not always pleasant. However, whether it be the *Pons Asinorum* of incapable pianists or not, there cannot be two minds as to Madame Goddard's interpretation of it. Madame Carlotta Patti should rend the *Athenæum*,* and therein learn to "widen her repertory." Signor Delle Sedie joined her in "Dunque io son," and sang two pieces besides. The band was that of the Royal Italian Opera, led, however, by Mr. Henry Blagrove, and conducted by Mr. Alfred Mellon. The orchestral performance was everywhere magnificent.—I am, Sir,

* QUASI-NEOLOGIST.

* "We like Mdlle. Carlotta Patti less and less on every *subsequent* hearing" (!) *Athenæum*—"*ante*," page 765.

MR. W. B. HARRISON.—This young pianist, a pupil of Professor Bennett, and son of Mr. J. Harrison, of Deal, made a very successful *debut* in London, at the Hanover Square Rooms, on Tuesday evening, in a duet, for harp and piano, with Mr. Aptommas. Mr. Harrison has an elastic touch, a legitimate tone, and combines facile execution with expression entirely free from exaggeration.

NEW PHILHARMONIC CONCERT.

The fifth and last concert of the season, on Wednesday, attracted the largest attendance of the series. The programme, with one exception, consisted of old acquaintances, but of those whom we reckon among those dearest and best. Let the selection show:—Part I—Overture (*Leonora*), Beethoven; Song, "Del vieni non tardar" (*Figaro*), Mozart; Concerto, for violin and orchestra, Spohr; Aria, "Il dolce suono" (*Lucia*), Donizetti; Symphony, in A major, Mendelssohn. Part II—Concerto, for pianoforte and orchestra, in F minor, Wylde; Air (*Der Freischutz*), Weber; Chorus (*Jessonda*), Spohr; Polacca, "Son Vergin Vezzosa" (*I Puritani*), Bellini; Overture (*Masaniello*), Auber.

The exception to our old acquaintances will be recognised in the concerto of Dr. Wylde, which was introduced by Madame Arabella Goddard, not at the request of the composer, but as a graceful compliment to the director. The concerto in F minor is the work of a thoughtful musician, clearly designed and well developed, often graceful, as often brilliant, and invariably effective. The orchestra is everywhere well handled, and the solo passages for the piano display both an elegant fancy and a thorough knowledge of the instrument. Dr. Wylde is not a large producer, but if he had time and turned his attention to instrumental composition we might expect very many good things from his pen. Madame Arabella Goddard's execution of the concerto was splendid from beginning to end. Many of the passages are extremely difficult; but this young lady knows no difficulty. She took as much pains as though she had been engaged on one of the masterpieces of Beethoven, and the impression created was unmistakeable. A more enthusiastic reception was never awarded to a new work. Each successive movement was more loudly applauded than its precursor, and at the conclusion Madame Goddard was unanimously called back to the orchestra. Dr. Wylde must have felt both pleased and flattered by this genuine and hearty appreciation of his work.

A finer and more spirited performance of Mendelssohn's "Italian Symphony" has rarely been heard. The overtures, we need hardly add, were well. The singers were Mdlle. Carlotta Patti and Mdlle. Liebhart. Mdlle. Patti gave the mad scene from *Lucia*, and the Polacca from *I Puritani*, in her own extraordinary manner, creating the ordinary extraordinary impression. Mdlle. Liebhart, on the other hand, made our recollections cling closer to Mozart and Weber by her pure and charming singing of the airs from *Figaro* and *Der Freischutz*. To conclude—the end of the twelfth season of the New Philharmonic Concerts was worthy the beginning.

HERR SPRENGER'S Morning Concert took place at the Hanover Square Rooms on Tuesday. The programme was admirable, comprising, among other things, Mendelssohn's Trio in C minor; Beethoven's Sonata in A flat, Op. 26; and Benedict and David's *Duo Concertante* for pianoforte and concertina. Herr Sprenger, a skilful executant, played the pianoforte in all three pieces, assisted in the trio by Messrs. Otto and Ferdinand Booth, and in the duet for pianoforte and concertina by Signor Regondi. The latter was loudly applauded. Herr Sprenger also played Emilie Prudent's *fantasia* on airs from *Lucia*, and sundry fantasiaes of his own composition. The singers were Mesdames Lemmens-Sherrington, Louise Vinning and Shepherd Ley, Mdlle. Elvira Behrens and Herr Reichardt. Madame Lemmens-Sherrington sang with great brilliancy the air and variations from the *Crown Diamonds*. Herr Wilhelm Ganz was the conductor.

MADAME ANACHINI SCALIA gave her Annual Concert on Friday morning, the 12th inst., at the residence of the Marquis of Townsend. It was almost entirely vocal, there being only two instrumental pieces in the programme;—a solo on the pianoforte, by Signor Andreoli, in the first part, and a violoncello solo, by Signor Pezze, in the second. The concert opened with the quintet, "Di scriverami," from *Cosi fan tutte*, sung by Mdlle. Parepa, Madame Anachini, Mr. Tennant, Signor Ciabatta and Burdini. The fair sex largely predominating in the company, and the company being highly aristocratic, the attention was more earnest than the applause was enthusiastic. Nevertheless, there were three encores, and intimations were held out that a repetition of still more pieces would have been acceptable. The encores were awarded to Fraulein Liebhart, in Proch's "Morgen Fansterin;" to Mr. Tennant in a new serenade by Mr. Bimmenthal, called "Come to thy lattice;" and to Mdlle. Parepa in Ganz's ballad, "Sing, birdie, sing." Herr Reichardt's "Cradle Song" (sung by himself), was also much admired. The rest of the programme was contributed by various singers; the romanza, "Ah quello fu per me," from *Maria Padilla*, given with true expression by Signor Delle Sedie, and the duo "Du repos," from M. Gounod's *Philemon et Baucis*, by Madame Anachini Scalia and M. Jules Lefort, obtained most marked notice. Mr. Benedict, Signors Vera and Pinsuti were the conductors. The rooms were crowded by a brilliant and fashionable audience.

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THE OPERAS.

ROYAL ITALIAN OPERA.—The first performance this season of *Robert le Diable* took place on Saturday. The cast differed in three important respects from that of last season, Mdlle. Antonietta Fricci, Mdlle. Marie Battu and M. Obin replacing Madame Penco, Madame Miolan-Carvalho and Herr Formes in the parts of Alice, Isabella and Bertram. Mdlle. Fioretti had been cast for the Princess, and rehearsed it, but at the last moment took it into her head that the music was not suited to her, and (after taking a month's salary) left the theatre and the country the evening before the performance. The part of Isabella, nevertheless, had more than once been played by Mdlle. Fioretti at Rome, with Mdlle. Cortesi as Alice. Mdlle. Marie Battu, however, was by no means an inefficient substitute, short as was the notice she received. Mdlle. Fricci's Alice has both strong and weak points, the latter predominating. M. Obin, from the Grand Opera of Paris, where he has held the post of first bass for some years, though nervous at the beginning, achieved a decided success. His voice is remarkable both for quality and range; he sings well, and is versed in all the traditions of the character. Having to struggle against a foreign language, M. Obin had "up-hill" work; but as the opera progressed he gradually threw off all restraint, and in the incantation scene created a highly favorable impression. On the whole, M. Obin will prove a great acquisition to the Royal Italian Opera. Signor Tamberlik's Robert was by far the most finished performance; his singing was pure, noble and unaffected, his acting natural, forcible and chivalric. The production of *Roberto il Diavolo*, for magnificence of scenery, costliness of dresses and richness of detail, has not been surpassed at the Royal Italian Opera, and the scene of the resurrection of the nuns in the old church is perhaps one of the most extraordinary ever witnessed on any stage. The dancing of Mdlle. Salvioni in this scene deserves especial mention for its grace and elegance.

On Monday the *Gazza Ladra* was repeated; on Tuesday *Roberto il Diavolo* was given for the second time; on Thursday *Don Giovanni*, and last night *Il Trovatore*—Mdlle. Patti appearing in all excepting *Roberto*. M. Gounod's *Faust* is announced for production on Tuesday, the 30th inst., under the title of *Faust e Margherita*.

HER MAJESTY'S THEATRE.—As those who remember the *Faust and Marguerite* of Mr. Kean are aware, MM. Barbier and Carré (from whom Mr. Boucicault took his piece), about the year 1850, stripped Goethe's *Faust* of its principal characters, scenes and incidents, dished them up, with *sauce piquante* in a *plat* fit to be placed before the frequenters of the metaphysical "Trois Frères," and succeeded in making the Parisians, always eager for new sensations, swallow the preparation with infinite relish. When people tell you what a dreary business is the *Queen of Sheba*, you answer—"Ah yes, but *Faust*;" when you are reminded that the *Nonne Sanglante* was a sad book out, you answer—"Ah yes, but *Faust*;" when you are reminded that *Sappho* was but so so, *Le Medecin malgré lui* an opera in spite of the doctor, and *Philémon et Baucis* the dreariest of lyric pastorals; you answer "Ah yes, but *Faust*;" and so on; for it is unquestionable that *Faust* is the most popular, if by no means the best, opera of its day, and that it has been everywhere successful, and is likely to be still everywhere successful. *Faust* is M. Gounod's *Vathek*. He is, in fact, as much the man of one opera as in another sense that other man was the man of one book. Well, then—what is this *Faust?* Musicians will tell you that as a work of art it is not very remarkable; amateurs insist that it does not to any great extent reveal the faculty of inventing *tune*; purists will add that its style of harmony and modulations is based upon that of Richard Wagner, that it contains not a single ingeniously constructed *morceau d'ensemble* (grave objection to a *grand* opera), that the dramatic, or melodramatic coloring of the whole is borrowed now from Weber, now from Meyerbeer, now from Wagner, now from Verdi, and now even from Halévy. But what of all this? True or false, of one or all of the foregoing charges, *Faust* is the most popular opera of the day; and whatever——but, *n'importe*; we have now to record another of its successes.

Faust—Faust—Faust—nothing but *Faust*. *Faust* on Saturday, Tuesday, Wednesday and Thursday; to be repeated to-night, on Tuesday, and "every night until further notice"—as they say at the theatres. We have heard *Faust* four times, and, without being impressed by it as with the work of a man of genius or of a great master, can easily understand its almost universal popularity. Music even less characteristic and less pleasing than M. Gounod's melody would have failed to attract with such a cast as that of *Faust* at Her Majesty's Theatre. Mdlle. Titiens' Margaret is incomparable; Sig. Giuglini sings the part of Faust to perfection; M. Gassier (if he *could* but look a little more diabolical) would be all that is dreamt of in the French Mephistopheles; Mdlle. Trebelli and Mr. Santley, as Siebel and Valentine (Margaret's lover and brother), give the highest importance to characters of which little or nothing had previously been made; Mdlle. Taccani is a more than respectable Martha; the chorus is admirable; the band beyond praise; the *mise en scène* in all respects efficient, in some remarkable. Sig. Arditi, by the talent and zeal he has shown in preparing this by no means easy work for representation, has placed himself in the first rank of operatic conductors; while Mr. Mapleson has won and deserved the esteem of his subscribers and the public by the spirit and expedition he has displayed in the whole affair. Then, the book—although poor Goethe cuts but a sorry figure in it—is wonderfully adapted to musical treatment. Every act (there are five acts in all) is based upon a striking and readily-explained incident; every scene is interesting in itself, besides being an intelligible step in the progress of the story; every character is as familiar as the men and women of Shakspeare's immortal dramas; What more could a composer desire?

Faust is to be played on Tuesday, Wednesday, Thursday and Saturday, next week. We shall return to it in our next.

MISCELLANEOUS CONCERTS.

MR. CUSINS' Annual Concert took place at St. James's Hall, on the evening of Friday, the 5th, with full band and chorus. The singers were, Mdlle. Parepa, Miss Messent, Mr. Sims Reeves, and Mr. Santley; the instrumentalists, Mr. Cusins (pianoforte), M. Buziau (violin), Signor Piatti (violoncello), and Messrs. J. B. Chatterton, and Mr. John Thomas (harp). The concert was emphatically one of the best of the season. The orchestra—carefully selected from the bands of the Philharmonic, and Her Majesty's Theatre, and Her Majesty's private band—played Beethoven's Overture, in C, (*Namens-feier*), Op. 115—a novelty, if nothing else;—"Wedding Scene," from Wagner's *lohengrin*, in compliment to the marriage of their Royal Highnesses the Prince and Princess of Wales; March from the *Ruins of Athens*; beside taking part in Mendelssohn's first pianoforte concerto, and Mr. Cusins' own Serenata—composed in honor of the royal nuptials. In addition to Mendelssohn's concerto, which was admirably executed in every respect, Mr. Cusins played Liszt's "transcription" of the septet from *Lucia*, winning no less applause in this brilliant show-piece than in the more classic and beautiful work of Mendelssohn. In the Serenata—which improves by familiarity—the solo singers were, Mdlle. Parepa, Mr. Sims Reeves, and Mr. Santley, who did full justice to the music, and obtained for themselves, and the young composer, an honorable and flattering success. M. Buziau played Ernst's magnificent *Hungarian Fantasia*; Signor Piatti, Bach's *Sarabande* and *Gavotte* for the violoncello; and Messrs. Balsir Chatterton, and John Thomas, a duet on Welsh airs, for two harps. From the vocal pieces we would select as most note-worthy, "Ye twice ten hundred deities" (Purcell's *Indian Queen*), superbly sung by Mr. Santley; and "Soft airs," from *Euryanthe*, given to perfection by Mr. Sims Reeves. Professor Sterndale Bennett and Mr. Cusins conducted. The concert took place under the immediate patronage of the Prince and Princess of Wales.

MDLLE. SEDLATZEK'S *Matinée* was held at Collard's Pianoforte Rooms, on Tuesday, the 9th—singers, Madame Florence Lancia, Madame Louisa Vinning, Miss Eyles, Mdlle. Sedlatzek, Messrs. Lansmere, Allan Irving, and Herr Reichardt; instrumentalists, Herr Bosovitch (pianoforte), M. Paque (violoncello), Mr. Lazarus (clarionet), and Messrs. John Thomas and Balsir Chatterton (harp). Among the pieces which seemed to please the audience most were, "Bel raggio," by Mdlle. Lancia; Herr Reichardt's ballad, "Love's Request," sung by the composer (encored); Mr. O. Williams's ballad, "I am the lassie he loves," by Madame Louisa Vinning (encored); Mr. Henry Smart's song, "The Lady of the Lea," by Miss Eyles (encored); a clarionet solo by Mr. Lazarus; and a solo on the violoncello by M. Paque. Mdlle. Sedlatzek was highly successful in the well-known Venzano *ballata*, and a very graceful ballad called "A Mother's smile, a Mother's love," the composition of Herr Louis Deihl. Messrs. Frank Mori and G. B. Allen were the accompanists.

Mr. George Pfeiffer, a pianist and composer of no mean repute, from Paris, gave a concert last night in St. James's Hall, and was favorably received by a crowded and brilliant audience. At present we can only say that he played a concerto of his own composition, among other things, and was accompanied by a full and efficient band under the direction of Mr. Alfred Mellon. Next week we shall have something more to say of the new pianist-composer.

"That startling young artist, M. Blumenthal" (*Athenæum*—"*anie*, 785), has received his annual "ovation" at the fair hands of the customary legion of fair aristocrats.

How foreign professors absorb the patronage of the nobility and aristocracy in England we cannot pretend to say. Perhaps they bring with them letters of introduction. But why gives them? If this be the case, our own professors should straightway go to the Continent and obtain letters of introduction to the best society at home. They might then, perhaps, when they gave a concert, be enabled to set before the public a grand and taking catalogue of proud and noble names, such as endorsed or enfronted the programme of Mr. Jacques Blumenthal's "Annual Grand Matinée Musicale," on Thursday, the 11th, at 24 Belgrave Square, the residence of the Marchioness of Downshire. In the list of Mr. Blumenthal's noble patronesses, there were five Duchesses, six Marchionesses, twelve Countesses, six Viscountesses, fifteen simple Ladies, two Baronesses, four plain Mrs.'s, and one Dowager. Bravo, Mr. Blumenthal! We respect a man who does more than his fellows. You have done more than your fellows, and doubtless by the mere force of good fellowship. You are, therefore, more or less than your fellow. The musical fare set before so many grand ladies prove either Mr. Blumenthal a frugal caterer, or the ladies peculiarly tasty. Mr. Blumenthal played but "Blumenthal," which exclusiveness, however, was greatly to the mind of his patronesses (or Mr. Blumenthal, he is observed, is the pet pianist and pet fantasist of the boudoir). Of course Duchesses, Marchionesses, and Dowagers never condescend to ask for a thing twice; but wreathed in smiles, allow their laces and gauzes to be de-composed by emotion, so that a practised eye can tell when they are flurried. Mr. Blumenthal knew when they were pleased, and consequently knew which pieces "took;" and blessed the inspiration ("blowing in," as Heber hath it) which descended on him when compiling the *Adagio Sostenuto e Presto Agitato*; the *nocturne*, colorific-nously dubbed, *Le Papillon*; the *Impromptu*, *La Chasse*; the prettily *Danse des Gnomes*; the Muscovite and "transcription" hight *La Petite Russie*—all of which were played *con amore*. The singers were, Mdlle. Parepa, Fraulein Liebhardt, Signors Solieri and Delle-Sedie, Mr. Tennant, and M. Jules Lefort. Fraulein Liebhardt carried away the honors by her charming singing of Proch's "Morgen Fensterln," and Mr. Tennant was highly successful in Mr. Blumenthal's new song, "Come to thy lattice." M. Levasseur contributed two of his comic scenes—"*Adelaide aux Eaux-Bleues*," and "*Tu es Diable!*" both eliciting infinite mirth, with a rustling of silks and satins. Signors Pinsuti and Campana conducted.

A Chamber Concert was given by the Students of the Royal Academy of Music, at the Institution, Tenterden Street, on Monday evening. Mendelssohn's Prelude and Fugue in E minor was executed by Mr. G. Bambridge, a clever pupil of Mr. Walter Macfarren. Mr. Bambridge certainly improves, although a little more tightness in his play would be desirable. Another clever pupil—Miss Bennett—of another clever master—Mr. William Dorrell—joined Mr. T. W. Walstein in Mendelssohn's *Allegro Brillante* for the pianoforte, which, but that it was taken too fast, would have been unexceptionable. The vocal music was more than usually good. Miss Armytage, who may be fairly termed the *prima donna assoluta* of the Academy, was encored in Seimbert's "Die Post;" and Mr. Wallace Wells was similarly taxed in a MS. song, "Thou shalt be mine," by Mr. T. W. Walstein. Miss Cecilia Westbrook sang the chamber air from *Fra Diavolo* very neatly. Signor Pinsuti's part-song, "In this hour of solemnest splendour," well given by the students, also found many admirers. We must content ourselves with naming the other performances. Miss Josephine Williams and Mr. Mackenzie (R. S.) played Beethoven's Sonata in A, Op. 12, for pianoforte and violin; Messrs. Mackenzie and Ralph performed Mayseder's duet, for two violins, in C minor; Miss M. Hallam Mr. Prentice sang Mr. Henry Smart's duet, "We two;" Miss Upton gave Mr. Macfarren's song "Love's like the sun;" Miss Neighbour and Mr. Prentice the duet from Balfe's *Bohemian Girl*; Misses Whomes, Neighbour, and M Hall, Sig. Pinsuti's trio, "There is a reaper;" Misses Armytage and Emily Pitt, Bishop's duet, "As it fell upon a day;" and the last-named young lady, the canzonet, "Fanciulle che il core," from *Dinorah*; the concert concluding with Wallace's madrigal, "Hard by a fountain."

Mdlle. Caroline Valentin, the pianist, gave a *Matinée* at the Hanover Square Rooms, on Friday, the 12th instant. The pianoforte pieces were—Hummel's Trio, in E flat, Op. 83, for piano, violin and violoncello; the first movement of Beethoven's Grand Sonata, C major, Op. 53; Chopin's Impromptu in A flat, Op. 29; Weber's "*Moto Perpetuo*" (last movement of Sonata in C major); three of Heller and Ernst's "Pensées Fugitives" for piano and violin; and Mendelssohn's "*Spinnerlied*" (Book 6). This was certainly enough to tax the fingers of the fair pianist, who, however, exhibited unusual energy, and finished just as well as she commenced. In Hummel's Trio M. Sainton was the violinist, and M. Paque the violoncellist. The performance was altogether admirable. The singers were Misses Banks, Liudo, Palmer, and Eleonora Wilkinson. Herr Ganz conducted.

Miss Lascelles and Mr. Francesco Benoni's Morning Concert was given on Wednesday at the Hanover Square Rooms, under distinguished patronage—more distinguished even than that of M. Blumenthal, inasmuch as the name of a royal personage figured in the list of patronesses—that of Her Serene Highness the Princess of Servia. The selection was excellent, including Hummel's quintet for pianoforte, violin, viola, violoncello and contralto, played by Mr. Francesco Berger, Herr Deichmann, Mr. Richard Blagrove, Herr Lidel, and Mr. Reynolds. Solos were executed on the pianoforte, violin, concertina and guitar by MM. Berger, Deichmann and Giulio Regondi. Miss Lascelles sang "Non pin di fiori" (*La Clemenza di Tito*), a new song, by Mr. Francesco Berger, called "Fallen Leaves," and a ballad called "The voices of the Past," in all delighting her hearers. A new singer from the Italian Opera of Paris, Mdlle. Enegnist, did not create any remarkable sensation in the cavatina of Amina, from the *Sonnambula*. Mdlle. Parepa sang a German ballad—"Um Mitternacht"—in her best manner, and with great effect, although not one of those brilliant show pieces for which she has such an affection. Signor Delle-Sedie gave the romance from *Maria Padilla* "Ah! quello fu per me," with genuine feeling; and Mr. Redfearn, "Hence loathed melancholy," from Handel's *L'Allegro ed il Penieroso*, with such true geniality and spirit as to win a hearty encore. Messrs. Benedict, George Lake, Hargitt and Randegger conducted.

Master Willie Pape, the young pianist from Alabama, gave a Pianoforte Recital at the Hanover Square Rooms, on Wednesday evening. At present we can do nothing but furnish the programme, which, it will be seen, was selected from the classic and popular authors:—Part 1.—Grand Sonata, Op. 26, Beethoven; Moise, Thalberg; Maypole Dance—reign of Charles II.—(from MSS., 1670), Pape; Selected by the Audience; Marche Funebre, Chopin; Banjo, Gottschalk. Part II.—Impromptu, Moscheles; Rondo Capriccioso, Mendelssohn; Perpetual Motion, Weber; Selected by the Audience; Selected by the Audience; Paraphrase de Concert, Listz; Air Anglais, Thalberg. The rooms were filled by an elegant and fashionable company; and the performances of Master Pape afforded unequivocal delight to all present.

Northumberland House.—The Prince and Princess of Wales, and a large number of the *élite* of the nobility were entertained at a magnificent banquet, on Friday last, by their graces the Duke and Duchess of Northumberland. At the conclusion of the dinner, the Grace, "For these and all thy mercies given," from the *Lauds Spirituals*, was performed by Messrs. Baxter, Cummings, Laud, and Winn (Members of the London Glee and Madrigal Union), and Master Roberts of St. Paul's Cathedral. The other pieces were—Glee, "When the wind blows," Horsley; Serenade, "Sleep, gentle Lady," Bishop; Madrigal, come o'er the brook;" Part-song, "The Soldier's love;" Glee, "By Celia's arbour," Horsley; and Glee, "Under the greenwood tree," Arne and Bishop. The musical arrangements were under the direction of Mr. Laud. The band of the Coldstreams, under the direction of Mr. Godfrey, played several pieces, among them "The March of the Danish Guards," by Carl Vogler, which was repeated, by desire of the Prince of Wales, three times.

Madame Thecla Badarzewska.—A few years ago a Polish lady.—Madame Badarzewska (an amateur composer)—published four pianoforte pieces: "La prière d'une vierge," "Douce rêverie," "Souvenirs de ma Chaumière," and a mazurka. The first of these had a great success. We purchased of Madame Badarzewska the copyright for France. Soon after this she died, without leaving any manuscript compositions behind her, according to the statements of her family. Nevertheless, a publisher in London, wishing to reap some advantage from the reputation of Madame Badarzewska, published under her name several pianoforte pieces, among which may be particularly named a sol-disant reply to "La prière d'une vierge," and actually sold the copyright for France and Belgium as the composition of Madame Badarzewska!! Out of respect to the memory of Madame Badarzewska, and as the only authorised proprietors of her compositions, we desire to make known the particulars of this indelicate speculation, and to caution the public against the deception attempted to be practised on them. We beg to state—and we defy the London publisher to prove the contrary—that, with the exception of the four compositions named above, all those that have been published under the name of Madame Badarzewska are the work of some person employed to imitate the style of the late composer.—Brandus, Dufaure & Co. (*Revue et Gazette Musicale*).

NAPLES.—The sisters Marchisio have been singing with great success in *Semiramide*.

MILAN.—The second performance of *Les Huguenots*, at the Camobiana Theatre, was more brilliant than the first. Signor Bertolini was excellent as Raoul.

COPENHAGEN.—Herr Henri Wieniawsky lately gave a concert in the People's Theatre, which was crowded on the occasion. The *bénéficiaire* was greatly applauded.

HANOVER.—Herr Carl Devrienh the celebrated actor—and brother, we believe to Herr Emil Devrienh, who played some years ago at the St. James's Theatre, London—has been appointed "Hofrath" (Aulic Counsellor), and reader to the King of Hanover.

FLORENCE.—The members of the Musical Society of this town wrote, some time since, to M. Meyerbeer, begging him to compose something for their next Grand Annual Concert, and, also, to conduct it himself. M. Meyerbeer replied, in a most courteous letter, that he would forward them a new chorus, but that he sincerely regretted he could not visit Florence himself.

DRESDEN.—Hérold's *Zampa* has just been revived with decided success. Tichatscheck sang the part of the hero with great effect.

NEW YORK.—Operas and Concerts have suffered severely from the heat. Even Maretzek's Italian operatic company will draw the public no longer, and the season may be considered closed. The "Liederkranz" has given its fourth and last concert. The programme included "Ein Feste Burg," by Luther; "Ave Maria," by Bach; "Ich liebe dich," by Beethoven; "Ich grolle nicht," by Schumann; "Ich wandle unter Blumen," by Schubert; "Der Wanderer," by Schubert; "Der Jäger," by Kreutzer; "Der Wanderer," by Kreutzer

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MR. CHARLES FOWLER (of Torquay) will give a PIANOFORTE RECITAL, at the Queen's Concert Rooms, Hanover Square, on Friday morning, July 3rd, 1863. To commence at Half-past Two o'Clock. Artists:—Violin—Mr. Carrodus, Violoncello—Signor Pezze, Piano—Mr. Charles Fowler and Mr. Robert Barnett; Vocalist—Mr. Redfearn. The names of other Artistes, with full particulars, will be shortly announced. Stalls, 15s.; Unreserved Seats, 10s. 6d. Tickets may be had at Messrs. Cramer, Beale and Wood's, 201 Regent Street; Mr. Charles Fowler, Hope Villa, Torquay, Devon, (until June 15th); and the Hanover Square Rooms.

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H.R.H. the Princess of Wales,
(who have signified their intention of being present).
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By order, GEO. LESLIE, Sec.

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3a.	Romanza (Transposed)	2 6
4.	Chorus and Solo, "Long life to her Highness." Soprano	2 6
5.	Ballet, "Romanesca"	2 6
6.	Trio, "A simple Cymon." Soprano and two Tenors	5 0
7.	Quartet and Chorus, "Mount and away." Soprano, Contralto, and two Tenors	5 0
8.	Aria, "Patience! prudence!" Tenor	3 0
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10.	Finale, "Help, help!"	6 0

ACT II.

10*b*.	Introduction	2 0
11.	Rondo, "I'm a model page." Contralto	3 0
12.	Trio, "Welcome, welcome." Contralto and two Basses	2 6
13.	Grand Scena, "O rank thou hast thy shackles." Soprano	3 0
13a.	Air from Scena, "Now, 'tis not a vision. Soprano	2 0
14.	Duet, "As in a dream I wander." Soprano and Tenor	3 0
*15.	Finale, "We are glad to see" (Complete)	9 0
15a.	Part Song, "Cerie for Cleora dying"	2 6

ACT III.

16.	Introduction and Air, "I have brought my daughter." Bass	2 6
17.	Ballad, "Those withered flowers." Soprano	2 6
18.	Duo, "To the secret." Soprano and Tenor	4 0
19.	Ballad, "Lovely, loving, and beloved." Bass	2 6
19a.	Ballad (Transposed)	2 6
20.	Sestetto, "In mystery shrouded." Soprano, Contralto, Tenor, and three Basses	4 6
21.	Recit. and Air, "Night, love, is creeping." Tenor	2 6
21a.	Air (Transposed)	2 6
22.	Duet, "Hear me, I must speak." Soprano and Tenor	3 0
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9a.	Duettino, "To wed the Duchess"	2 6
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16.	Trio. Two Sopranos and Tenor	2 6
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THE EARL OF DUDLEY, MR. LUMLEY, AND HER MAJESTY'S THEATRE.

A Narrative of Facts addressed to the Patrons of the Opera, his Friends, and the Public generally, by their faithful Servant, B. LUMLEY.

(*Continued from page* 391.)

The whole situation is so forcibly pictured in a letter addressed by Lord Ward to myself, on the 17th of March, 1856, that I need do no more than transcribe it, word for word.

"Dudley House.
"March 17, 1856.

"Dear Mr. Lumley,—I saw Mr. Benbow yesterday, who promised to call upon you and ask you to come to Stone Buildings with Mr. Cree, to consider my *ultimatum*, which I put into his hands for his guidance during my absence in Scotland. I must, however, write you a few lines before I leave, to say that I think you will do well to put yourself unreservedly into my hands, by assigning the lease of the theatre to me, thereby making my position a safe one, and at the same time (from the conditions I propose to connect with it) doing the best for your own interests, a point which I readily grant must be with you a primary consideration, and these conditions are: That you should have the power (either after the judgment in the appeal to the House of Lords in the case of Croft v. Lumley, or after its final abandonment by Mr. Martelli, if he can be induced to take this course) of buying back the lease so assigned to me, as well as the properties, upon payment of all sums, with simple interest, which I may have paid on behalf of the theatre, for I look forward to the forming of an Operatic Company who will clear the theatre of existing embarrassments and work it under you with the only thing it wants, viz., adequate capital, and not *the hand to mouth* system which weighs so heavily on directors who have not large private funds to drive them. Of course (for we must look all contingencies in the face) if in a given time you were unable to pay off the existing claims against the estate, I might and should proceed to deal with it absolutely, but even in that case I will not exact my pound of flesh, but will deal liberally with yourself; but in this, as in the whole matter, I again repeat you must, as I think you may safely, put yourself *unreservedly* into my hands as being friendly ones. And I am,

"Yours truly,
"WARD."

That the pledges contained in this letter were at the time sincere, I never doubted; and so entirely free was I from any shadow of distrust, that I made no attempt to stipulate for any pecuniary consideration in return for the surrender of a property which Lord Ward had so lately been willing to purchase. I knew that I was giving my noble creditor unlimited power over my destiny; but I felt assured that he would use it as he promised—with justice, if not with generosity. Thus confident I immediately signified my assent to Lord Ward's proposal, and the arrangement was shortly afterwards carried into effect by four instruments, all dated the 6th of May, 1856. The first of these was an absolute assignment to Lord Ward of all my interest in the lease. The second was an agreement by which Lord Ward underleased the theatre to me for the term of four years and three-quarters, at a rent and preliminary consideration amounting to £5,344 14s for the first year, and £6,275 annually for the rest of the term. The amount of the rent was made up of the interest payable to Lord Ward, in respect of his advances—including the price of the properties he had bought, and of a sum of £2,400, supposed to represent the amount of the annual sinking fund (or depreciation, as it was termed), sufficient to pay off the principal by the end of the term. By an error of calculation, this sum of £2,400 had been put considerably too high, as was admitted in subsequent discussions. The third was an agreement by which Lord Ward—as part of the arrangement for letting the theatre, and in consideration of the rent reserved by the underlease—granted to me the use of the properties which his Lordship, together with Sir Ralph Howard, had purchased, and which, by a subsequent arrangement, had become vested exclusively in Lord Ward. The last was a deed of covenant, by which Lord Ward, in consideration of my agreement to use my best endeavours to obtain a purchaser for the theatre, bound himself not to sell the theatre or properties before Christmas, 1860, without my consent, and gave me the option of repurchase at the price of £38,820, then the actual amount of Lord Ward's securities. I should explain that my agreement to use my best endeavours to find a purchaser had reference to a project about which both Lord Ward and myself were anxious, for forming a company to purchase the Theatre and to carry on the undertaking under my direction; but it was fully agreed at the time that nothing beyond preliminary steps should be attempted until the title to the lease was cleared from the doubts cast upon it by a litigation then pending at the suit of the superior landlord, with a view of obtaining a forfeiture. Up to this time the decisions had been entirely in my favor, but an appeal was still pending in the House of Lords. It will be seen hereafter that I did all in my power, in conjunction with Lord Ward, to promote the idea of a company, but that when the time arrived for active measures—which was not until the final decision of the House of Lords, in April, 1858—Lord Ward's attitude precluded any further prosecution of this design. The execution of the deeds which Lord Ward required was followed by the re-opening of the Opera under my direction for the season of 1856, a season which will long be remembered as that in which Mdlle. Piccolomini made her *début* on the stage. That she was appreciated, and by no one more highly than by Lord Ward himself, it is needless to recount. But without dwelling on details, it may suffice to add, that my exertions to restore the *prestige* of the Theatre were acknowledged in the warmest terms by the noble patron who had become in turn my landlord and my creditor. The difficulties of a campaign commenced without adequate time for preparation naturally affected the results of the season. The success of 1856 was, however, sufficient to enable me to meet all liabilities, whether for rent due to Lord Ward or for the salaries of artists. For the next season my preparations were on a larger scale; and I had the good fortune, among a number of new comers, to introduce Mdlle. Titiens, Signor Ginglini, and others, for the first time to a London audience, and to secure the services of many old favorites, including Mdlle. Piccolomini. The brilliant series of representations which I was thus enabled to give testified to my zeal for the undertaking in which Lord Ward and myself were jointly interested; and again I was able to meet the rent up to Michaelmas, 1857, and to maintain the credit of the establishment by promptly satisfying all the claims of my company. But I had this year to encounter more than ordinary obstacles. The commercial panic fell upon none so heavily as upon those engaged in furnishing recreations which few had the heart to enjoy, and many had lost the means to afford. Not only was the London season damped by the prevailing gloom, but the autumn tour, which generally added materially to the finances of the establishment, resulted in heavy losses. It was much, however, that Her Majesty's Theatre should be once more re-established in credit and reputation; and both Lord Ward and myself looked to future seasons to enable us to place the undertaking on a solid basis—either by carrying out the proposed plan of an association, or in such other way as circumstances might render feasible. The delay in the litigation, which still dragged on slowly in the House of Lords, continued to impede our progress; and though I had made all preparations, even to the prospectus itself, for launching the proposed Company, nothing could be done at this moment with a property the title to which, though not in serious danger, was still in dispute. In this conjuncture of affairs, a meeting took place at Dudley House between Lord Ward, his solicitor, Mr. Benbow, and myself, when the position of our joint enterprise was fully discussed from every point of view, and Lord Ward seemed willing to do everything necessary to give stability to my tenancy, and ensure the lasting prosperity of the Theatre. The first point about which I felt anxiety was that the valuation of £2,400 for the sinking fund should be corrected by reference to an actuary, and reduced to what it was always meant to be, namely, a sum sufficient, if continued during the lease, to liquidate Lord Ward's advances. The second was, that (in accordance with what I had frequently understood Lord Ward to promise) a twelvemonth's rent should be postponed (not remitted), and spread over the subsequent years of my tenancy. Neither of these modifications would have ultimately affected Lord Ward's position, if the enterprise still continued; but the one would have restored the agreement to its intended shape, while the other would have afforded me substantial relief for the ensuing season, threatened as I was with the formidable competition of the new theatre at Covent Garden, then in course of construction. Both of these propositions were acceded to as reasonable, and Lord Ward further intimated his readiness to reduce his interest from £5 to £4 per cent. All these concessions, however, were rendered nugatory by his Lordship's adoption of his solicitor's suggestion, that they ought to be made dependent on the issue of the litigation in the House of Lords.

That I may not be supposed to color the incidents of this interview, I will explain what occurred—not from my personal recollection, but by an extract from Mr. Benbow's entry in his own attendance book, of which I was furnished with a copy:—

"14th July, 1857.

"Attended at *Dudley House*, where I met Mr. Lumley, and the matter of the terms under which he now held the theatre, and the alterations he wished *to be made in them, were fully discussed* by Lord Ward, Mr. Lumley, and myself, when his Lordship stated that, if the decision of the House of Lords should be favourable, he would be willing to reduce the interest upon his debt from £5 to £4 per cent., that the £2,400 a-year stated as the value of the depreciation of the lease should be regulated by the opinion of an actuary as to what sum, to be paid annually during

the existence of the lease, would suffice to discharge the debt due to his Lordship; and *that he would forego one year's rent, and consent to its being added to the future rent under the existing agreement*; but any arrangement upon this footing was to be deferred until after the decision of the House of Lords."

Armed with this assurance, and convinced that there was no reasonable doubt of success in the House of Lords, I proceeded with my arrangements for 1858, with the conviction that, if I could sustain the formidable rivalry of the new House, my efforts would not be hampered by the necessity of making provision for the immediate payment of a heavy rent. Strengthening in every way the powerful company I had already secured, I looked forward to the approaching season, if with some anxiety, still without alarm. Had I obtained the indulgence I had been led to expect, I do not think this confidence would have been misplaced. The first accident which disturbed my calculations was the unexpected delay of the judgment in the House of Lords, keeping in further abeyance the formation of the proposed association, and retarding the fulfilment of the conditional understanding which was come to at the meeting in July, in Dudley House. Before my suspense was put an end to by the favorable judgment of the House of Lords, on the 19th of April, 1858, rent had become due to Lord Ward for the half-year ending Lady Day, 1858, and also a further sum, payable in advance, for the quarter just commencing. An insurance payment was likewise in arrear for a few days; but it is unnecessary to refer to this, except for the purpose of explaining a passage in the correspondence I am about to cite, inasmuch as I made good the payment almost immediately. At the commencement of April, therefore, I owed Lord Ward three quarters' rent (one quarter in advance); while, on the other hand, the long-looked-for decision of the House of Lords had set me free to push on the project of an association, and had removed the only obstacle to the concessions dependent on that event. The actual decision of the House of Lords was, as I have said, deferred until the 19th of April; but almost at the beginning of the month every doubt as to the result had been dissipated by the opinions of the Judges, to whom the House had submitted the points of law involved in the case.

At this juncture, when all difficulties seemed about to vanish, I received the following letters:

"Lincoln's Inn, 5th April, 1858.

"Dear Sir,—I conclude that you received the letter which I wrote to you on the 6th of the last month, and addressed *poste restante Venice*, though you have not noticed it. Since then *another quarters' rent has become due*, and the insurance of the house and properties which should have been renewed by you has been neglected. It must be obvious to you that this state of things cannot be longer tolerated, and as the only excuse *which can be offered for your neglect is your inability to meet the fresh demands* upon you in respect of the theatre, I now call upon you, as an act of justice to Lord Ward, and as the only return you can make for the *kindness he has shown you, to relinquish the theatre to him*; if you do not, you must be prepared for the instructions I have received, to oblige you to give up the possession, being immediately acted upon.

"I am, dear Sir, yours truly,

"B. Lumley, Esq." "JOHN HENRY BENBOW."

"Lincoln's Inn, 8th April, 1858.

"Dear Sir,—In reply to your letter received this morning, I regret to say that a meeting between us would be unproductive of any advantage, unless you are prepared to pay *the three quarters of a year's rent now due, amounting to £4602, 5s. 11d.*, and the sum (£1381, 2s. 6d.) advanced for the premium upon the policies of insurance. Your default in these respects is so gross a breach of the terms of the agreement with Lord Ward, that I must persist in my request that you will voluntarily relinquish it in order to prevent a resort to legal proceeding to correct it.

"I am, dear Sir, yours truly,

"B. Lumley, Esq." (Signed) JOHN HENRY BENBOW.

To these I replied:

"10th April.

"Dear Sir,—Before I address myself to the immediate subject of your letter, I hope it is not too much to ask you to consider for an instant the enormous difficulties I have had to encounter, the shortness of notice, and consequent sacrifices, the pending of the ejectment suit preventing permanent arrangements, the panic and the still greater panic resulting from the rebuilding of Covent Garden; besides that, the effect of the doubts industriously circulated as to the forthcoming judgment, is to suspend confidence and induce a withdrawal of support. In spite of all these difficulties, I ask you to consider that, *whilst I have temporarily made default in one point, and I admit a serious one, I have not omitted other, equally essential to the management of a property of this kind, where one wrong step would be of serious injury, and that I have spared neither labour, pains, nor health in its direction.* It is true in this I have had a double motive—gratitude to Lord Ward and a natural desire to improve a property which might possibly one day result to me. Be this as it may, I have now to address myself to *the payment of rent* and insurance. In July last the outline of an arrangement was agreed to. His Lordship has always been alive to the difficulties of the situation, and, whatever may have occurred, his Lordship is fully aware that the present year is a peculiar one, and we have, in addition, the prestige and novelty of the first year's opera at Covent Garden to contend with. If, then, his Lordship will allow the arrangement to be carried out, and consent that the year should commence at Lady Day, taking the delivery of the opinions of the judges as a judgment, I should be able to discharge the rent up to that time. Without reference to his *Lordship's decision, I am prepared* to repay the amount of insurance *paid as usual by* Mr Lee; and, in fact, before I received either of your letters, I had requested that gentleman to call on me that I might *pay him the amount* against the receipts.

"I remain, dear Sir, yours faithfully,

(Signed) B. LUMLEY.

"Her Majesty's Theatre, 10th April, 1858.

"J. H. Benbow, Esq."

(*To be continued.*)

CLASSICAL MUSIC UPON THE HARP.

To the Editor of the MUSICAL WORLD.

SIR,—It is thought by many that the harp cannot claim to be regarded as a legitimate exponent of scientific music, but that it is in its proper sphere when employed to accompany a song, or, at best, to render a simple air with variations; indeed there are those who ridicule the idea of interpreting classical works upon it. An investigation into the subject will show that no evidence can be given of the supposed unfitness of the instrument for so exalted a society.

That which qualifies any medium of sound for the interpretation of musical ideas is, without doubt, its power to represent the passages in which those ideas are clothed. But, the complicated groups of notes peculiar to this class of music can be deciphered upon the harp, its modulating resources fully qualifying it for the combinations found therein. It is not *anti-chromatic*, essentially, but is competent, with a skilful management of the pedals, to give utterance to the half-note in rapid passages.

The argument most commonly urged against the harp, to rob it of the privilege of including those compositions in its repertoire, is, that it has no *sostenuto*. Let it be asked, is the piano (which boasts the prerogative of identifying itself with that school of music) possessed of *sostenuto*? If so, how is it that sacred music is out of character upon it? To attempt the sustained notes of a chant upon it, for instance, would be as fruitless as to expect to be able to read a pianoforte sonata upon the violin; the former being as destitute of the power of prolonging the sound as the latter is to supply the harmonies of the score; the truth is that the piano enjoys no advantage over the harp in this respect, the performer having no control over the string to cause it to continue the vibration after it has once been struck, much less can he regulate the volume of tone, to make it softer or louder while it is in the act of disappearing. To speak of singing, therefore, on either instrument is a misapplication of words, for, being limited in the manner of articulation, the elements of expression are wanting. If then that which Pianists denominate "*sostenuto*" be nothing more than the *ability to make a note ring*, the harp cannot be deficient on that score. The sonorific properties of both instruments are alike subject to the touch of the player, when the strings of the harp are of the requisite dimensions to admit of a bold (though not violent) vibration, the desired resonance may be obtained, and a fullness of tone perfectly adequate to represent a minim or a semibreve in an andante. But, supposing—for argument's sake—it be allowed that the harp is not preeminently well qualified to satisfy the rudimental exigencies of the notation under consideration, it is equally true, on the other hand, that several of those passages are more appropriate to it than to the piano; the "Arpeggio," for instance, belongs to the former, and hence it is that very many pianoforte pieces appear to have been written for the harp. To avoid classical music, therefore, upon the harp because it was not written for it, would be as absurd as to insist that it should always be played upon the harpsichord because it was not at first composed upon the piano. Besides, to limit harp music to insignificant melodies is a sure way to bring it into contempt, and to throw away as worthless the vast improvements which have been bestowed upon it. Let the experiment be fairly made, and it will be found that the inconvenience attending the process of obtaining semitones is not greater than the serious inconvenience of changing the fingering in order to modulate the piano (which does not occur upon the harp).

ARTOMMAS.

[We are pledged to allow this question to be discussed by Mr. Dishley Peters of Tadcaster.—ED.]

CONCERTS.

Mr. Deacon's third (and last) *Soaree*, on Friday morning, the 19th, at Collard's Pianoforte Rooms, was a very classical affair, the programme comprising Schumann's Quintet in E flat (Op. 44), for two violins, viola, violoncello and pianoforte; Mendelssohn's *Variations Concertantes* in D (Op. 17), pianoforte and violoncello; Beethoven's Kreutzer Sonata, violin and pianoforte; with pianoforte solos and vocal pieces. The players with Mr. Deacon—who, we need hardly say, took the pianoforte in all the pieces—were M. Sainton and Herr Pollitzer (violin), Mr. H. Webb (viola), and Signor Piezze (violoncello). The Kreutzer Sonata was admirably given by M. Sainton and Mr. Deacon, and loudly applauded. In Mendelssohn's "Variations" Mr. Deacon enjoyed the co-operation of Signor Pezze, a violoncellist of the highest rank, and the execution was consequently unimpeachable. Mr. Deacon selected as his solos a *Pastorale* from his own "First Set of Studies;" Sterndale Bennet's Musical Sketch, "The Fountain;" Chopin's "Fifth *Nocturne*" in F sharp (Op. 15) and "*Fantaisie-Impromptu*" (Op. 66). The vocal music was given by Mdlle. Parepa and Madame Sainton-Dolby, the last-named winning an encore in a new song, "Too late," by Mr. Deacon. There was a full attendance.

At the Agricultural Hall, Islington (fourth of Mr. J. Russell's concerts), *The Creation* was given, with Mesdames Lemmens-Sherrington and Oliviero, Messrs. Lewis Thomas and Sims Reeves. The band and chorus numbered upwards of a thousand, and Mr. Benedict conducted. The general performance was good, although, perhaps, it might have been better. The principal singers left no fault to be found. Mr. Sims Reeves obtained an enthusiastic encore in the air, "In native worth;" Mr. Lewis Thomas was also encored in "Now heaven in fullest glory shone;" and Madame Lemmens-Sherrington similarly complimented in "With verdure clad," although she did not similarly comply.

Mr. Scotson Clark, the pianist, gave a *Matinée* at Collard's Pianoforte Rooms on Saturday, assisted by Miss Rose Hersee, Eleanora Wilkinson, Mrs. Merest, Messrs. Montem Smith and Lawler, as vocalists; and Messrs. W. Pettit (violoncello) and John Cheshire (harp) as instrumentalists. The selection was by no means one of the severest, all the pieces, with one or two exceptions, belonging to the so-called "popular" school. Mr. Scotson Clark made up the second part of his programme almost entirely from his own compositions. There was a Scotson Clark *Nocturne*, "La Reconnaissance," for harmonium and harp —which, by the way, was *not* played; there was a Scotson Clark song, called "Those bright eyes," sung by Mr. Montem Smith; a Scotson Clark *Fantasia*, for pianoforte, on Danish airs, called "Alexandra," played by Mr. Scotson Clark; a Scotson Clark ballad, "The Old Church Bells," sung by Miss Rose Hersee; and two Scotson Clark pianoforte solos, "La Mignonne" and "Dream of Fairy Land," played by Mr. Scotson Clark. Nevertheless, we have no objection to Mr. Scotson Clark, nor to Mr. Scotson Clark's compositions. He has merit both as player and producer, and gave proofs of both on Saturday morning. Mendelssohn's trio for pianoforte and violoncello, executed by Mr. Scotson Clark and Mr. Walter Pettit, went well, and was greatly admired. The vocal music calls for no particular remarks. Conductors—Herr Wilhelm Ganz and Mr. Alfred Beale.

The Concert of Ma. George Russell, the young pianist, who is earning fast for himself a first-rate reputation, took place at the Hanover Square Rooms on Monday evening. The pieces in which Mr. Russell took part were Mozart's pianoforte quartet in G minor (assisted by Messrs. Deichmann, Stekling and Paque); Beethoven's Sonata in E flat, for violin and pianoforte (with Herr Deichmann); his own Trio in D major, No. 2 (MS.), for pianoforte, violin and violoncello (with Herr Deichmann and M. Paque); and *Morceau de Concert* (MS.) for pianoforte, two violins, viola, violoncello and contrabasso (with Herr Deichmann, Herr Weidemeyer, Herr Stekling, M. Paque and Herr Biehl). The Trio was greatly admired. It is an extremely clever work, symmetrical in form, and indicating an undeniable instinct for tune—perhaps one of those gifts most to be desired in a young composer. The *andante* is very melodious, and the *allegretto finale* full of character and spirit. The trio was capitally played and loudly applauded. Mr. Russell selected for his solos Liszt's *fantasia on Rigoletto*, a *Schlummerlied* by Schumann, and "A Summer Thought"—his own composition. Liszt's *fantasia* is very taxing, but Mr. Russell mastered all its difficulties with ease. The singers were Mdlle. Parepa and Madame Sainton-Dolby, the last-named lady being encored in Mr. George Russell's song, "Excelsior." The company was numerous and elegant.

The "Bardic Festival," given at the Hanover Square Rooms, on Tuesday evening, the 16th instant, by Mr. Aptommas, the Welsh harpist, did not betray any decided leaning towards nationality. So little indeed, on this occasion, did the Welsh "*Patriot contend for his country's precedence*," that the "Bardic festival" would almost seem a misnomer—unless taken for granted that Beethoven, George Linley, Blumenthal, Wellington Guerney, Parish Alvars, Czerny, Ascher, F. Clay, Edward Land and Lay Land, Balfe and Benedict, all came from the principality, which would require a strong effort of the imagination. In the first part, indeed, there was not one Welsh inspiration; consequently, even had the second part been entirely composed of Welsh inspirations, the Festival would have been but parcel bardic. Now, when it is made known that not more than half the second part of the programme was Welsh proper, it will be allowed that Mr. Aptommas was not greatly moved national-wise. (Peradventure, the term "bardic" was not meant to be restricted to Wales.) There was one piece, however, which showed that the harpist had no idea of turning his back on borrow her Gaelic or Celtic appellation—stood up for Welshland in the "Bells of Aberdovey" and "Merch of Melinydd" (the Miller's Daughter); Mr. Wilbye Cooper did his best to equal the decided Welsh impression created by the Wynne, per force, of a complimentary Irish ballad; Madame Louisa Vinning took the Scottish side in "Auld Robin Gray." Other songs and pieces were introduced by Mdlle. Parepa, Miss Messent, Miss Eleanor Ward, Herr Reichardt and Mr. Lewis Thomas. Conductors—Mr. Benedict, Signor Arditi and Mr. Frank Mori (all Welshmen); accompanists—Messrs. Ganz, Hargitt and Ascher (all Welshmen).

The Second of Messrs. Ewer and Co's Trial Concerts took place at the Hanover Square Rooms, on the afternoon of Tuesday, the 2nd. The following pieces were introduced: Herr Stiehl's Quartet, Op. 40, in F, pianoforte, violin, tenor, and violoncello—executants, Messrs. Dannreuther, Sainton, Webb and Paque; Herr Volkmann's Quartet, Op. 43, in E flat, two violins, tenor and violoncello—by MM. Sainton, Ries, Webb, and Paque; Violoncello Solo, by the last named composer, performed by M. Paque; and solos for pianoforte, of Liszt and O'Leary, by Mr. Dannreuther. Vocal pieces from Schumann, Agnes Zimmerman, Nicolai, Dessauer and Reinecke, were sung by Miss Robertine Henderson, Mdlle Elvira Behrens, and Mr. Lansmere. Some of these performances were greatly admired.

Mrs. Measer has completed her series of musical soirées. The last on Friday, the 12th inst., like the others, was attended by a crowded and fashionable audience. Mrs. Merest was once Miss Maria B. Hawes, one of the most distinguished singers of the day. When at the height of popularity, and her presence indispensable at every musical performance of note, in London or in the provinces, she married and withdrew from public life. After a retirement of some years she has now, in her widowhood, resumed her professional labors. She has returned with her vocal power unimpaired, and thus filled up the blank caused by her disappearance. We have recovered Maria Hawes, with her superb contralto voice, her pure and expressive style, and her original genius as a composer; and the success of these concerts has shown that the public have not forgotten one of their greatest favorites. Her last concert was a fine selection, almost entirely of the English school. Mrs. Merest sang several of those pieces, solo and concerted, to which she used in former times to give effect. In the glees she was assisted by Mdme. Weiss, Mr. Dyson, Mr. Carter, Mr. Seymour Smith, and Mr. H. Phillips. Several songs and duets were sung by Mdme. Weiss, Miss Florence Phillips, Mr. H. Phillips, Mr. Dyson, and Miss Allen (pupil of Mrs. Merest, a young singer of great promise.) The whole entertainment was received with the warmest demonstrations.—*Illustrated News.*

The Vicar of Bray.—The ill-famed vicar of Bray, Pendleton, was once rector of St. Stephen, Walbrook. In the reign of Edward VI., Lawrence Sanders, the martyr, an honest, but mild, timid man, stated to Pendleton his dread that he had not fortitude to endure persecution, and was answered, "that he (Pendleton) would see every drop of his fat, and the last morsel of his flesh consumed to ashes, ere he would swerve from the Protestant faith." We know how he changed with the times, saved his vile carcase, and became rector of Walbrook, while poor, difficient Sanders, was burnt in Smithfield.—*London Scenes and London People.*

Crystal Palace.—The great rose show of the season will be held to-day. From the unusually fine weather the entries are far more numerous than on any former occasion. Up to Wednesday night considerably above 5,000 trusses of this favorite flower, with above 200 plants in pots and vases, had been entered by the largest growers in the country. As in addition to the show there will be a dramatic entertainment, under the management of Mr. Buckstone, in the large concert-room, the day may be considered of special attraction.

MR. BENEDICT'S CONCERT.

For nearly twenty years past the annual concert of Mr. Benedict has been the most brilliant musical entertainment of the season, every artist of eminence, vocal and instrumental, whose services are available being usually assigned a share in it, and the programme thus offering a variety of attractions not to be surpassed. Judged from such a point of view, the concert of 1863 lost nothing by comparison with its precursors. The selection was one of the rarest, and the audience which crowded St. James's-hall in every part resplendent with "rank and fashion." The most interesting features of the performance were —naturally on such an occasion—those which brought forward the accomplished concert-giver himself, either as composer or as pianist, in both which capacities, it is needless to say, he holds a distinguished position. First, there was a highly expressive part-song, set to the beautiful lyric of Beaumont and Fletcher:—

"Come you whose loves are dead,
"And whilst I sing,
"Weep and wring
"Ev'ry hand, Ev'ry head
"Bind with cypress and with yew,
"Ribands black and candles blue,
"For him that was of man most true," &c.

This *Dirge for the Faithful Lover*, one of Mr. Benedict's most deeply felt and poetical choral pieces, was extremely well sung by the members of the Vocal Association, to which institution he has been attached as conductor since the beginning of its career. It was followed by another part-song ("Sylvan Pleasures"), to Thomas Heywood's verses:—

"Come to the forest let us go
"And trip it like the fawn doe," &c.

—a composition in strong contrast with its somewhat trist companion, though well assorted, nevertheless. A more sprightly bride was never mated with a sombre, thoughtful, bridegroom. "Sylvan pleasures" was heard for the first time in public, but, it may safely be surmised, not for the last. The next piece with the name of Mr. Benedict attached to it was the familiar *largo* and *cabaletta*, "Preudi per me" (M. De Beriot's share in which has always been a mystery). This piece, so often introduced by the representatives of Adina, in Donizetti's sparkling opera, *L'Elisir d'amore*, was allotted to the careful Madame Lemaire. It was immediately followed by a new instrumental *andante*, for pianoforte with orchestral accompaniments, composed and performed by Mr. Benedict. That so interesting a movement will not, sooner or later, be connected with an *allegro* and *finale*, and so become a concerto, complete in all its parts, is difficult to believe. The acknowledged great masters excepted, Professor Sterndale Bennett has alone enriched the repertory of the piano with genuine works of this important class. Mr. Benedict, however, Weber's favorite pupil (as Weber's many letters show), owes it to the art in which he is so thorough a proficient to help the Cambridge Professor in his honorable labor, and thus to save Herr Pauer the necessity, one of these days, of reviving the concertos of Sterkel, and Madame Arabella Goddard of making out from the ashes of the past any of those by Dussek less worthy than his "Nos. 6," "12," &c. The *Andante* is a perfectly charming "middle movement," only awaiting a "first" and "last," of which it would be cruel to let it long stand destitute. The recitative and *scena*, "What shall I sing your heart anew to win?"—containing an *andantino* "in the Swiss style," an *agitato* "in the Italian style," and an *allegro* "in the French style,"—is a *pasticcio* of the liveliest fancy, and alone, if proof were wanting, would establish the fact of Mr. Benedict's happy genius for dramatic music. It could not have been intrusted to a more spirited and competent executant than Mademoiselle Pareja. The *fantasia* entitled "The Prince of Wales"—or "Cambria"—founded on popular Welsh airs, is a successful pendant to "Erin," "Catelonia," and "Albion," three of the best pieces for the pianoforte based upon national melodies which modern ingenuity has furnished. "Cambria" has obtained considerable celebrity as a solo through Madame Arabella Goddard, for whom, like its three predecessors, Mr. Benedict expressly wrote it. On the present occasion, however, it was given as a duet (most skilfully and effectively arranged by Mr. George Osborne, the associate of M. de Beriot in so many renowned compositions for piano and violin)—Madame Arabella Goddard and Mr. Benedict himself being the performers. In its new shape the *fantasia* pleased no less than in its old. A *scena* and *aria* ("Anche in braccia in mio cor di fausta sorte") —probably from some MS. Italian opera, Mr. Benedict having, we believe, produced more than one such work—came next. At all events it is essentially dramatic, and was admirably suited to the voice and style of the lady who had undertaken to sing it—our excellent English *prima donna*, Madame Lemmens Sherrington. Another recitative and *scena*—sung in English by Mr. Santley, and professedly taken from an opera called *Diego di Lara*—is of the same stamp, as regards dramatic expression. Besides the foregoing, the programme included the dashing *bravura*, called "The Sky Lark," originally composed for Madame Jenny Goldschmidt Lind, and frequently interpolated, by Miss Louisa Pyne, in Auber's *Crown Diamonds* (Madame Louisa Vinning being now the singer); a pompous and splendid march, composed for and performed at the wedding of the Prince of Wales with the Princess Alexandra of Denmark (arranged for military orchestra by Mr. C. Godfrey, jun., and performed by the band of the Scots Fusileers); and last, not least, the melodious part-song, entitled "May," for women's voices, set down for twelve lady members of the Vocal Association. Mr. Benedict also took part as pianist—with Madame Arabella Goddard, Messrs. Lindsay Sloper and George Osborne—in a quartet for four performers on two pianofortes, built upon themes from Rossini's *Soirées Musicales* (including, among others, the famous *tarentella*, "La Danza"), the composition of Mr. Lindsay Sloper—one of the most ingenious, stirring, and brilliant pieces of the kind we can remember, and executed to such perfection that the audience were thoroughly enchanted.

Here was enough, without anything more, for a concert, and a good one. There being a full orchestra, however, an overture, at the very least, was expected; and so we had one no less interesting, because so seldom played, than Vogel's once universally admired *Demophoon*, the fame of which, however, Cherubini's overture to an opera of the same name speedily eclipsed. Then, the incomparable Signor Piatti being at hand, he could hardly do less than delight Mr. Benedict's patrons with a *fantasia* on the violoncello, Herr Engel conferring a similar favor in the shape of a couple of solos for the harmonium. As for the miscellaneous vocal pieces, their number alone places anything like a detailed description of them out of the question. Enough that they were, with few exceptions, of the rarest quality—Madame Alboni, Mademoiselle Carlotta Patti, Mademoiselle Trebelli, Mademoiselle Artôt, Mademoiselle Louise Lichbart, Mademoiselle Enequell, Madame Weiss, Mademoiselle Georgi (who—to cite a queer novelty—gave the quaint romance, "La bella Mea," from Signor Schira's *Niccolò de' Lapi*); Signors Giuglini, Bettini, Marchesi, Severini, Monari Rocca, Delle Sedie, and Ferranti; M. Gassier, Mr. Weiss, and Mr. Sims Reeves each contributing a quota —some of the more eminent names (which need hardly be signalized) appearing twice in the programme. The concert was to terminate with a performance of two Welsh melodies, arranged by Mr. John Thomas, sung by the members of the Vocal Association, and accompanied, on harps, by the arranger ("Pencerd Gwalia"), and Mr. Behr Chatterton; but, as that exciting incident could not well have occurred before the hour of 7 p.m., we were unable to witness its effect upon such among the audience as remained till the very last. Mr. Benedict might give his patrons shorter entertainments, but of the kind he could scarcely provide them with better.—*Times.*

UNPUBLISHED WORKS OF WEBER.—Novelties by other composers were also not wanting (at Mr. Benedict's concert), and of these the most important and interesting consisted of three unpublished compositions by Weber—which, by-the-bye, could not have been brought more appropriately into publicity than under the auspices of his favorite pupil, the only inheritor of his romantic genius. The first of these consisted of a very graceful duet, "Blooming flowers," from an opera entitled *Die drei Pinto's*, which, unfortunately, was never printed, and the complete score of which was lost at the time of the composer's lonely death in London. It is to be *hoped* that it was borrowed by some collector of manuscripts, and that it will one day see the light. In the meantime we must treasure what little of the opera has escaped. The duet was entrusted to Mdlle. Pareja and Signor Severini. The second of Weber's pieces consists of an arietta, "O bau auf meine Treue nur," introduced into Méhul's opera *Helene*, and the fluent melody of which was on Monday very nicely interpreted by Mdlle. Liebhardt. The third, entitled a war song, and beginning "We trust in God," is a very vigorous and impressive chorus for male voices in unison, accompanied by brass instruments. It might fairly be called a volunteer song, for the fine poem which inspired it, written by Collin, an author who is now almost forgotten, was intended to be sung by the patriotic bands of volunteers who pledged themselves to resist to the death the invasion of the first Napoleon.—*Daily Telegraph.*

KONIGSBERG.—The third Grand Musical Festival of this town took place in Whitsuntide week. The programme of the first day (27th May) comprised—The Hundredth Psalm, by Italian; the Ninth Symphony, with the choruses, and Mendelssohn's "Walpurgisnacht;" that of the second day:—an orchestral Suite by Bach; Beethoven's G major Concerto, performed by Herr Anton Rubinstein; Schumann's "Tema con variazoni," played by Herren Rubinstein and Jensen, and the overture to *Anacreon*. The vocal part of the Festival comprised several quartets for male voices; the air, "Ah, perfido," sung by Mdlle Backy; and an air from Glück's *Iphigenia in Tauris*, sung by Herr Schlik. On the third day, the attraction consisted of Herr Anton Rubinstein's new work, *Das verlorene Paradies*. Herr Rubinstein conducted his own work. On the first two days, Herr Laudien wielded the *bâton*.

SCHUBERT AND CHOPIN.

(From the Vienna *Recensionen.*)

When the name of Schubert is mentioned, the "Lied" of Germany is presented, in all its irresistible power, before our mind. Whatever else Schubert produced—including the whole of his instrumental music, however it may have been lauded in recent times, and whatever brilliant qualities it possesses—disappears before his Songs.

If we would characterise his peculiarity, we ought, perhaps, to call him the creator of the song of civilisation grafted upon the old trunk of nationality. In his strains, the tenderest feeling and the most delicate finish are united to a truly national principle, and it is this which imparts to them that indescribable effect which is never worn out, because, while fully satisfying our intellectual requirements, and polished taste, it has a touch of that primary feeling, which, from the cradle to the grave, binds us to a great whole, to a living community of allied elements.

We know with what power simple folk-melodies work upon men's minds; how, when falling upon our ear in foreign countries, they awaken a deep and sorrowful yearning for home; how they unite our hearts to devotion, and strengthen us in our belief. A similar effect is produced upon an educated man by Schubert's songs. When they are heard, a yearning is awakened for a more beautiful home, the ideal within our own breast; sorrow for our restlessness, our weakness, and our corruption is merged into that indescribably sweet melancholy which springs from our glances towards Heaven, and the feeling of our capability to raise ourselves to its bright spheres. Our astonishment at being still able to recognise so much that is beautiful and noble as the common property of the human soul, and, therefore, as our own, elevates us above ourselves and renders us blessed.

Schubert's songs have exercised a magical charm which is the property of genial creations alone; Schubert has found in his imagination times which display to the human soul its deepest secrets, and—as new and surprising in their appearance, as confidential and homely in their inmost nature—victoriously represent the revelation of Tone in the Beautiful, the highest aim of art. Like Mozart in Opera, Schubert has, in Song, raised the relief of the accompaniment to effective importance. By means of it, he has not only musically enriched song, but, also, by decided characteristic traits, given it an objective power and a varied expression. Without sacrificing the inwardness of the Personal, the melody in this way gained a vigorous style, learning, and burst through the narrow limits of individual lyrical expression, which, when the feelings are flowing and impetuous, easily succumbs to the danger of monotony or of redundance. This endeavour, however, by means of the form of the accompaniment, has more sharply defined character, and variety of expression, has sometimes led the great song-writer astray, and seduced him into harshly outward rhythmical tone-paintings. It is not alone his less important songs which have been injured in their æsthetic effect by this fault. That, moreover, when a man was productive, as Schubert was in songs, he should publish to the world much which owed its existence more to a strong impulse to give vent to his feelings than to a genial outburst of real inspiration is a fact which cannot astonish any one.

Before Schubert's time, the "Lied" had already been represented by two of the greatest composers of any period, namely by Mozart and Beethoven; but it was Schubert who first applied to it his whole soul and his whole genius; who rendered it a creation apart, and endowed it with the highest significancy. Although, consequently, Mozart's "Veilchen," his "Vergissmeinnicht," his "Abendempfindung" stand out unsurpassed, as wonderful and isolated blossoms of musical lyric, and although Beethoven's "Adelaide" has already entranced thousands, and will entrance thousands more, they are merely detached and independent musical compositions, and not, like Schubert's Songs taken as a whole, a new and all-comprehensive creation, an entire world of all that the human breast contains within itself of sorrow and delight, of yearning and hope, of dreams and presentiments. After Schubert again, Mendelssohn and Schumann have written grand songs; with all their originality, however, they cannot conceal the fact that they were suggested by Schubert's style, but they are only isolated productions of subjective feeling, and not the reflection of a great interior world.

What the human voice, employed in song, was to our Schubert, the pianoforte was to the intellectually-gifted Pole, Chopin. In Chopin's tone-poems for the piano, this instrument, always justly valued as one of the most splendid organs for the rendering of polyphonic musical productions, is presented to us as an individuality of altogether peculiar beauty and power of expression. Chopin is a magician to whom the soul of the piano reveals its most secret and most special charms; affectionately has it given itself up to him; whether he toys on the surface, or plunges into the depths below, he always meets with willing reciprocity. If the great instrumentalists of modern times have made it one of their principal tasks to study the individuality of each instrument, and the nature of its peculiar character of sound, and to profit by them for the production of effects on a grand scale, we may designate Chopin as the man who recognised and developed the independent organ of speech belonging to the piano; by *his* creations it became an individuality. Chopin's soul was too rich in materials for an instrument on which we can *only* sing to satisfy it. It required the power of polyphony in order to express itself fully and freely. But Chopin was on the other hand, too morbidly irritable to engage in profound studies' of, and laborious efforts for, polyphonic instrumental composition; the piano alone was adapted to afford his natural impulses a proper sphere of action, and to receive, in kaleidoscopically changing forms, the stamp of his dreamily enthusiastic imagination. The dreamily-melancholy feeling which was the fundamental principle of Chopin's mind is prominently expressed in all his compositions, and even restrains his more joyous rhythms. As he is a man of thoroughly noble nature, sighing after the Ideal, but weak, entangled in the sensual charms, and deeply moved by the denials and dissonions of life, his compositions generally produce on us a poetical, but rarely, in an artistic sense, quite satisfactory effect. The uneasiness in them is communicated to ourselves, and we sink, as a rule, into an entrancing dream, the speedy flight of which we anticipate and feel with pain. His melody is, outwardly, somewhat monotonous, but endowed with a peculiar, and frequently overpowering spiritual charm; his arabesques and rhythms are invariably of an exciting nature and form rich and attractive illustrations of his strain.

According to what we have said, it is not the similarity of the intellectual tendencies or the artistic style of these two composers which can or ought to justify their juxtaposition; it is only the fact that Schubert, the song-writer, listened till he succeeded in learning the subjective charms, the personal secret of the soul, so to speak, of the human voice, which, objectively, as an instrument of music displays, more than any other, a cosmopolitan variety, and richness of expression and beauty; while Chopin has succeeded in loosening the girdle of the subjective charms most special to the piano, which has willingly served, in its objective significance and capabilities, the greatest masters of the musical art in their most magnificent inspirations.

GORLITZ.— A very successful performance of Mendelssohn's oratorio of *St. Paul* was recently given in the St. Nicholas Church. The number of persons present—some of whom had come from a great distance—amounted to nearly twelve hundred.

LEEDS.—The present series of organ concerts in the Town Hall was brought to a conclusion by the performances on Tuesday afternoon and Saturday evening in last week. Tuesday is more especially devoted to organ music, Saturday to orchestral; thus displaying the powers of the organ, from two different points of view. This series has been the most successful we have had. Much new music has been brought forward, and that of a high order. The greatest novelties were the Mendelssohn concerts, on which, as we noticed them at length at the time they took place, we shall offer no remarks now, except to say that we shall be glad to hear some of the music then performed occasionally repeated. Of course *the event* of the year, the marriage of the Prince and Princess of Wales, could not be allowed to pass without some notice, and therefore we had special performances of wedding music, including the whole of the music composed expressly for that occasion, and a good selection from similar compositions by the old masters. Of new separate pieces we have had many. Some of the less familiar organ works of Sebastian Bach have been produced, and in contrast to these some of the more brilliant works of the modern French organ writers. Many orchestral pieces have also been performed for the first time, of which we must particularise the overture to Spohr's *Jessonda*, decidedly the most effective Dr. Spark has brought forward. One more piece we must mention, Beethoven's celebrated Andante in F, for the piano, the style of which is well suited to the organ. Besides all these, we have had selections from new operas produced in London; some good, others tame. Dr. Spark has shown great skill in the choice of his effects, and as he becomes more thoroughly intimate with his organ, his performance increases in vigor and artistic finish. In some of his later programmes Dr. Spark has departed from the high standard with which he began, introducing more "pretty tunes." This is not as it should be. Concerts of this kind, given by authority of the Town Council, should be rendered more of an educational kind, and calculated to raise the general taste. The attendances have been on the whole good; by far the largest audiences were drawn to the wedding music, on which occasion nearly 1,200 people were present. Whether due to the variations of temperature to which the Victoria Hall is unaccountably subject, or to careless tuning, we know not, but the organ has not always been in that state of complete efficiency we should have liked to hear. We recommend this to the consideration of the Town Council, that it may be remedied if possible before the commencement of next season.—*Leeds Mercury.*

MONDAY POPULAR CONCERTS.

ST. JAMES'S HALL.

THE ONE HUNDRED AND THIRTIETH CONCERT.

MONDAY EVENING, JUNE 29, 1863.

MR. SIMS REEVES'S BENEFIT.

PROGRAMME.

PART I.

QUARTET, in D (Op. 18), for two Violins, Viola, and Violoncello . *Beethoven.*
MM. JAPHA, WIENER, SCHREURS, and PIATTI.

RECIT. and AIR, { "Deeper and deeper still!" } . . . . *Handel.*
{ "Waft her, Angels." }
Mr. SIMS REEVES.

SONG, "Lascia ch'io pianga." Madame ALBONI . . . . *Handel.*

SONG, "Il pescatore." Mr. SANTLEY . . . . . *Pinsuti.*

SONG, "The Message." Mr. SIMS REEVES . . . . . *Blumenthal.*

SONATA, in C minor, Op. 111, for Pianoforte alone . . . . *Beethoven.*
Madame ARABELLA GODDARD.

PART II.

SONATA, in A, for Violoncello solo, with Pianoforte Accomp. . . *Boccherini.*
Signor PIATTI.

SONG, "Adelaida" . . . . . *Beethoven.*
(Accompanied by Madame ARABELLA GODDARD) Mr. SIMS REEVES.

SONG, "E amore un Ladroncello (*Cosi fan Tutte*). . . . . *Mozart.*
Madame ALBONI.

SONG, "O, ruddier than the cherry." Mr. SANTLEY . . . . *Handel.*

QUARTET, in C, for two Violins, Viola, and Violoncello . . . *Haydn.*
MM. JAPHA, WIENER, SCHREURS, and PIATTI.

Conductor—Mr. BENEDICT.

To commence at Eight o'Clock precisely.

Sofa Stalls, 10s. 6d. and 5s.; Balcony, 3s.; Admission, 1s. To be had of Messrs. CHAPPELL and Co., 50 New Bond Street, &c.

PHILHARMONIC SOCIETY.—The EIGHTH CONCERT will take place at the Hanover Square Rooms, on Monday Evening next, the 29th of June. Programme:—Sinfonia in C, Mozart; Fantasia, Violoncello, Signor Piatti; Overture, Midsummer Night's Dream, Mendelssohn; Sinfonia Eroica, Beethoven; Solo, Violoncello, Signor Piatti, Tartini; Overture, Guillaume Tell, Rossini. Vocal Performers, Mdlle. Desirée Artôt and Signor Delle Sedie. Conductor—Professor Sterndale Bennett. To begin at 8 o'clock. Tickets, 15s. each, issued by Messrs. ADDISON and LUCAS, 210 Regent Street.

MONDAY POPULAR CONCERTS.

Just Published,

A PHOTOGRAPH of a GROUP OF INSTRUMENTALISTS, which includes likenesses of Madame ARABELLA GODDARD, Mr. CHARLES HALLE, Herr JOACHIM, Signor PIATTI, M. SAINTON, Mr. LINDSAY SLOPER, Mr. BENEDICT, &c., &c., by ALEXANDER BASSANO, Size, 13 in. by 8 in. Price 10s. 6d.
CHAPPELL & Co., New Bond Street.

MONDAY POPULAR CONCERTS.—The DIRECTOR'S BENEFIT and LAST CONCERT of the season on Monday evening, July 6th, at St. James's Hall. Pianoforte, Mme. Arabella Goddard and Mr. Charles Hallé. Violoncello, Sig. Piatti. Vocalists, Mme. Sainton-Dolby and Mr. Sims Reeves. Conductor, Mr. BENEDICT. Sofa stalls, 5s.; balcony, 3s.; admission, 1s. Tickets at Chappell and Co.'s, 50 New Bond-street; and Austin's, 28 Piccadilly.

MONDAY POPULAR CONCERTS, St. JAMES'S-hall.—Last Two Concerts of the Season.—On Monday evening, June 29, Mr. Sims Reeves' benefit; on Monday evening, July 6, the Directors' benefit, on which occasion the programme will be selected from the works of all the great masters. Tickets at Chappell and Co.'s, 50 New Bond Street; and at Austin's, 28 Piccadilly.

NOTICE TO SUBSCRIBERS.

The Office of the MUSICAL WORLD *is Removed to* DUNCAN DAVISON AND CO.'S, 244, REGENT STREET *(corner of Little Argyll Street), where subscriptions, advertisements and all communications intended for the Publishers or the Editor will henceforth be received.*

NOTICES.

TO ADVERTISERS.—*The Office of* THE MUSICAL WORLD *is at* MESSRS. DUNCAN DAVISON & CO'S., 244, *Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'Clock* P.M., *on Fridays—but* NO *later. Payment on delivery.*

TO PUBLISHERS AND COMPOSERS—*All Music for Review in* THE MUSICAL WORLD *must henceforth be forwarded to the Editor, care of* MESSRS. DUNCAN DAVISON & CO., 244, *Regent Street. A List of every Piece sent for Review will appear in* THE MUSICAL WORLD.

TO CONCERT GIVERS.—*No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in* THE MUSICAL WORLD.

DEATHS.

Yesterday morning, at Chislehurst, the residence of his son-in-law, FREDERICK BEALE, Esq., of the firm of Cramer, Beale & Wood, Regent Street.

At Ghent, on the 9th June, aged 28, M. GUSTAVE L'HOTE, Professor of the Flute in the Royal Conservatory of Music of the above town.

At Paris, on the 8th June, M. JULES LOVY, born at Furth (Bavaria), in 1811, one of the founders, and the principal editor of Le Ménestrel.

At Wiesbaden, HERR BARWOLF, conductor and violinist. An old pupil of Spohr's.

The Musical World.

LONDON: SATURDAY, JUNE 27, 1863.

IT appears that London is not the sole capital, at present, where pieces such as *The Colleen Bawn, Peep o' Day, Our American Cousin*, and *The Duke's Motto* run for two or three hundred nights successively, to the great delight of managers, but to the infinite disgust of regular playgoers, who are really at a loss where to go for the purpose of seeing a dramatic production with which they are not already acquainted, and which they have not witnessed half-a-dozen times. From all accounts, Paris is in precisely the same condition as London. Alluding to this novel state of things, M. Théophile Gauthier, in the *Moniteur* of the 8th inst., says:—"The bills *promise* nothing, except, *perhaps*, revivals. The reason of this exhaustion is to be sought, probably, not in the brains of authors, but in the indefinite enlargement of the public; *new pieces are no longer required;* before the universe, brought here by railroads and Transatlantic steamers, has seen the pieces now being performed, many weeks and many months will have elapsed. Successes now attain unforeseen proportions; two or three hundred representations no longer suffice. The performance is now no more given for the Parisians, but for the inhabitants of the globe. This changes everything connected with the stage. Formerly, when the population of the capital alone, if we except some few foreigners, supported the theatre, it was requisite to vary the repertory continually, as though for a set of subscribers. When the spectators are the same, the pieces must be different. *At present, novelty is almost gone out of favor.* What is wanted is works long known, of which people have talked a great deal, and which the inhabitants of the most distant countries desire to see on account of the reputation they have achieved. One and the same piece might last two or three years, were the costumes and scenery renewed, and only one would be needed for each theatre. Without our clearly accounting for it, modern life, thanks to inventions and the progress of science, is becoming so modified, that no old custom can sub-

sist any longer. We believe we are still in the Present, but we are in the Future.

"Did we not know,"—says *L'Europe Artiste*—"that M. Théophile Gauthier is a poet of charmingly imaginative powers, we should, with justice, be alarmed at the opinion he thus, half seriously, advances. This opinion is the more dangerous, because it appears in the columns of an official paper, and because, to a certain degree, we might suppose that the writer is authorized to encourage Parisian managers in the lamentable course on which they have entered, the result of which is to limit more and more the number of literary men who work for the stage, on account of the unremunerative nature of such a sterile task, the difficulty special productions of this description have in finding an outlet, and the insufficient rewards to be expected from such an occupation."

The writer in the *Moniteur* states, however, a truth, which cannot be impugned, since it is confirmed by the facts. But if the twelve or fourteen houses now existing can make a profitable speculation by playing only old pieces, we must logically conclude that the number of theatres in Paris is no longer proportioned to the population, and that it is necessary to authorize new ones for all branches of the drama. And this is an additional reason for supposing that there will speedily be a decree legalizing theatrical enterprise, just as there has been one for material wants, a decree throwing open the trade of the butcher and that of the baker. If it were otherwise—if things remained as they now are—it would be perfectly useless to keep up the Conservatory, that official manufactory of singers, male and female, of actors and composers, since all these pupils of the Present would be inevitably doomed to become dupes of the Future, and every one who wields a pen should be prohibited from writing any kind of piece, opera, drama, or comedy, as works of this description would be fated never to behold the light. We trust that something may be done, and that speedily, to ameliorate this state of things, if only for the sake of certain English dramatists, who would be at a loss where to look for their "original" and "eminently English" plots and dialogue, were French writers for the stage to cease producing.

PREVIOUSLY to the fifteenth century, the clavichord and the lute were the stringed instruments most general at Antwerp.* The harpsichord—at first, only an improved clavichord—was not introduced in that great commercial city before the commencement of the sixteenth century, and its first maker was Maître Josse Carest, probably a native of Cologne. Inscribed as a member of the guild of St. Luke, in 1519, Carest was admitted as master in 1523. His name figures at the head of those of the ten makers who united in that year to solicit from the body of magistrates their simultaneous admission into the guild. Their request was favorably received, but, speedily afterwards, the rights common to all the members being no longer sufficient for them, they manifested a desire to see their own profession placed under special regulations, and the magistrates resolved, on the 28th March, 1558, to grant them an ordinance. The wise rules of this were, probably, the foundation of the high reputation enjoyed by Antwerp for its harpsichords. The makers, M. de Burbure informs us—having, by the fact of their names being placed upon the instruments they respectively turned out, been rendered responsible for their work towards the purchasers—of course exerted themselves to the utmost for the purpose of rendering them as perfect as possible. From this period, a great impulse was given to the manufacture of stringed intruments, and soon afterwards people throughout Europe would have no harpsichords but those made, sculptured, and painted by Antwerp artists.

M. Emile Pfeiffer gave, in 1858, in the Paris *Illustration*, a drawing and description of a harpsichord by Hans Ruckers, which was made at Antwerp, in 1630, and which the writer in question calls "a venerable masterpiece." Bach, Haydn, and Mozart composed pieces for a similar instrument, and, during his stay in England,* Handel used a spinnet by Hans Ruckers, a precious relic, now preserved in the instrumental museum of Mr. Broadwood, London.

Among the makers of harpsichords, belonging to the Ruckers family, in the sixteenth and seventeenth centuries, two of the name of Hans Ruckers, and two of the name of André Ruckers, greatly raised the trade of lute makers. Being handsome and very valuable, the instruments turned out of their factories have escaped the injuries of time and other causes of destruction, while those by other makers have become exceedingly rare. M. de Burbure has succeeded in collecting the names of all the lute-makers, who, during three centuries, exercised their calling at Antwerp. He has added a few details concerning the rare instruments he has had the opportunity of examining. This list forms the most interesting part of his labors. Up to the time of the suppression of the "maîtrise," or house for the education of singing boys attached to the collegiate church of St. Jacques, there was in use a grand harpsichord ("clavecin à queue") with four registers and fifty keys. It bore the initials A. R. (those of one of the André Ruckers), with the motto, "*Concordia res parvæ crescunt; discordia maximæ dilabuntur.*" It is still in existence, but in a very deteriated condition. It bears the date of 1615. Flowers, fruit, and animals are painted upon the sounding board, and on the paper which lines the top. Representations of drapery ornament the case outside. The fact that the same persons were at once harpsichord makers and organ-builders explains their numerous efforts to obtain, upon the harpsichord, effects and varieties like those of the organ. Some of the harpsichords of Hans Ruckers had as many as five different registers, by means of which the executant endeavored to impart color and expression to his playing.

A general return of the members of the corporation of St. Luke, drawn up about 1740, gave only three who pursued the calling of harpsichord makers at that period. The senior members, however, continued to see that the regulations of 1558 were observed, and to nominate annually the *ouderman*, charged with the task of having the candidates for submission subjected to the usual tests. But the latter soon afterwards ceased to present themselves; the pianoforte had just been invented, and the despised harpsichord gave up its place to its young rival. A few years subsequently, the privileges of the harpsichord makers were annihilated with those of the Guild of St. Luke, in the great storm of the Revolution.

To the Editor of the MUSICAL WORLD.

SIR,—Attached to the building known as the "Freihaus," upon the bank of the Wiede, Vienna, and near the

* *Recherches sur les Facteurs de Clavecins et Luthiers d'Anvers, depuis le 16e Siècle*, par le Chevalier Léon de Burbure. M. Hayez, Brussels, 1863. Octavo, 32 pages.

* "During his stay in England" is good.—TRANSLATOR.

spot where stood formerly Schikaneder's Theatre, there is a tolerably-sized garden. At the extreme end the eye perceives a perfectly simple unadorned summer-house, constructed of wood. Its exterior is far from leading any one to suspect how great is the importance to which the little edifice can justly lay claim. The inside is furnished in the most unpretending manner. Among other objects, two chairs, of exceedingly primitive form, which Mozart is said always to have used, attract the especial attention of the visitor. It was here that, seventy-two years ago, the great master, a few months previous to his death, completed his magnificent opera, *Die Zauberflöte*. The proprietor of the mansion, Prince Starhemberg, taking into consideration the great historical value of the summer-house, had the interior restored, but left the outside as it was before.

DISHLEY PETERS.

THE GRESHAM PROFESSORSHIP OF MUSIC.

To the Editor of THE MUSICAL WORLD.

SIR,—Seven gentlemen have been selected by the Committee of the Gresham Professorship of Music from the list of candidates, viz. :—Mr. Hullah, Dr. Rimbault, Professor Clare, Rev. Mr. Cox, Mr. Benson, and Dr. Wylde. Each is to read a probationary lecture. "Before what judges?"—the reader will curiously inquire. Before a cobbler, a seedsman, and, among others, a Lord Mayor—who, among others, won't attend. Dr. Professor Clare read *his* "probationary" on Thursday night before a cobbler, a seedsman, and, among others, a Lord Mayor, who, among others, didn't attend. On Monday night, Dr. Wylde is to read *his* "probationary"—before a cobbler, a seedsman, and, among others, a Lord Mayor, who, among others, won't attend—I am, Sir,

DISHLEY PETERS.

THE OPERAS.

ROYAL ITALIAN OPERA.—On Saturday the *Prophète* was given; on Monday the *Barbiere*; on Tuesday the *Barbiere*—in place of the *Prophète*, postponed on account of the indisposition of Madame Didiée; on Thursday *Masaniello*; and last night *Don Giovanni*. *Martha* will be performed to-night, with Mdlle Patti in the character of Lady Enniihetta. On Tuesday next M. Gounod's *Faust*, under the title of *Faust and Margherita*, will be played for the first time at the Royal Italian Opera, with the following disposition of the characters:—Margherita, Miolan-Carvalho—the original representative of the part at the Théâtre-Lyrique in Paris; Alarta, Mdlle. Lustani: Siebel, Madame Didiée; Faust, Signor Tamberlik; Mephistopheles, M. Faure; Valentin, Signor Graziani; and Wagner, Signor Tagliafico. (That is to say if it is not put off till Thursday—or Saturday.)

HER MAJESTY'S THEATRE.—*Faust*—*Faust*—*Faust*—*Faust*—*Faust*—nothing but *Faust*. *Faust* on Saturday, *Faust* on Tuesday, *Faust* on Wednesday, *Faust* on Thursday (and *Faust* to-night.) M. Gounod's opera has now been given nine times without any sensible abatement in the attraction, and is likely to run nine more. Meanwhile *Oberon* has not been forgotten. Powerful as is the cast of *Faust*, that of *Oberon* will be still more powerful, comprising Mdlle. Titiens, Madame Alboni, Mdlle Trebelli, Mdlle. Volpini, Mdlle. Louise Miehal, Signor Bettini, Mr. Santley, Signor Gassier, and Mr. Sims Reeves, who has been especially engaged for Sir Heron (but will make his first appearance as Edgardo, in *Lucia di Lammermoor*).

MESSRS. EWER AND CO., 87 Regent Street, have been appointed musicsellers to Her Royal Highness the Princess of Wales.

MADEMOISELLE POCCHINI, the celebrated and popular *danseuse*, arrived in London early in the week, and will shortly appear in a new ballet at Her Majesty's Theatre.

NATIONAL CHORAL SOCIETY.

Following the example first set by the Sacred Harmonic Society, some years ago, in giving a combined entertainment, consisting principally of two sacred works, neither of which would prove sufficiently long for one concert, Mr. G. W. Martin announced Mendelssohn's "Hymn of Praise" (*Lobgesang*) and Rossini's "Stabat Mater," for performance on Wednesday night, and the result was that Exeter Hall was crowded in every part. No two works could form a stronger contrast than those of Mendelssohn and Rossini—the one grand, masterly, and imaginative, sounding the profoundest depths of science and exausting every resource of art; the other rich in ideas and voluptuously scored, simple, beautiful, natural and melodious. The members of the choirs had decidedly the more difficult task in the "Hymn to Praise," some of the choral pieces in which they, nevertheless, gave with great power and precision, more particularly the grand chorus, "All ye that erfied to the Lord," in which their efforts were rewarded with enthusiastic applause. In the introduction to the *Stabat Mater*, too, and the "Inflamatus" the choral singing was remarkably effective. The soloists in the *Stabat Mater* were Mdlle. Parepa, Madame Alboni, Mr. Sims Reeves, and Mr. Lewis Thomas. Madame Alboni finds ample opportunities in the *Stabat Mater* for the display of her glorious voice and her perfect singing. It would be impossible indeed to surpass Madame Alboni in the luscious air, "Fac ut portem," which exactly suits her voice and style. In the "Quis est homo" she found an able coadjutor in Mdlle. Parepa, whose brilliant tones amalgamated with her richer ones just as one might suppose alcohol to mix with honey, forming that old-fashioned and delicious Gaelic beverage known as "mead" or "methegliu." In the "Inflammatus" Mdlle. Parepa's voice told with an effect like that of a silver trumpet. Mr. Sims Reeves gave the fine and essentially dramatic air "Cujus animam" with his usual grandeur and finish. In the *Lobgesang* his singing was never more impressive, and the splendid recitative and air, "Watchman, will the night soon pass?" was never declaimed with finer voice or profounder feeling. Mr. Lewis Thomas sang "Pro peccatis," in the *Stabat Mater*, admirably, and lent especial aid to the two quartets by his telling bass voice and artistic singing.

THE MARRIAGE of Herr Joseph Joachim with Fraulein Weiss took place at Hanover, in the Court Chapel, on the 12th inst. The King, the Queen, and all the Court were present.

THE PYNE AND HARRISON ENGLISH OPERA COMPANY has been performing with unequivocal success at Dublin, Edinburgh, Glasgow, Hull, &c. At the last-mentioned town the very large theatre has been crammed every night. Mr. Levey, of Dublin, conducted the operas on the occasions of Mr. Alfred Mellon's absence, as also at Glasgow.

WORCESTER.—Mrs. Gilbert of Albany House gave a *Matinée Musicale d'Invitation*, last week, in the Lecture Room of the Natural History Society, when a fashionable company filled the room. The musical "corps" was composed of the young ladies of the establishment, assisted by Mrs. Gilbert's talented daughters. The executants numbered over thirty. The programme was lengthy, but was varied as much as possible with the limited means at command. The youth of the executants considered, the perfection with which the different pieces were rendered spoke greatly in favor of the training they had gone through under the supervision of Mrs. and the Misses Gilbert. Occasionally the natural timidity of the youthful *debutantes* betrayed itself, but by no means detracted from the interest of their performance. It would be invidious to say any one excelled her fellows when all pleased so greatly. We cannot help, however, observing how well Handel's beautiful air, "What though I trace," suited the fine voice of Miss Gilbert.

To the Editor of THE MUSICAL WORLD.

SIR,—I have long come to the conclusion that inscrutability and good cigars are leading traits in your character. Your ways are, indeed, inscrutable, and your cigars delicious. The former, therefore, I do not endeavour to penetrate, though truth compels me to own that I frequently attempt to smoke the latter, or, rather, as many of them as you choose to give me. Such being my principles, I did not even try to discover why you sent me a German article about London news to examine portion-wise. I simply viewed the parts marked. In returning the leaf, however, which you demand, I must beg you to let me have it again, as it contains a few facts which can be worked out, but which are not sufficient by themselves. The German writer, "Dr. H." speaks in every instance of "Lord C." I have substituted Sir J. C.——I mention this that you may, if you please, confer, as the German author does, the dignity of the superior title, together with what addition your lively fancy may suggest. As slip 4, I find *Die Italienerin in Algier*—*L'Italiana in Algeri*.

I presume, Yours J. V. B.

A SESTET OF LADIES.*

One evening, at Rossini's, M. Moreau-Sainti, the singer, with the aid of a pack of cards and his ten fingers, treated a charming party to a series of surprises. The illustrious *maestro* was as much astonished as his guests. His amiable and ingenious amuser, however, reserved for him a personal surprise. He begged him to take a card from the pack. Rossini took, or fancied he took, one at random. He drew the king of spades—king David with his lyre. "Good," said the conjurer. "We are here under the influence of two great musical constellations. I will retire, and the *maestro* shall go on alone with the trick." Rossini protested against this with his face and eyes. "What is the matter?" continued Moreau-Sainti. "You will find it is perfectly simple. All we want is a sestet of ladies." And begging six ladies to come forward, he asked the great composer to give them six cards, one a-piece. The cards were then shown; they were the ten of diamonds, the knave of clubs, &c., just as chance placed them, for chance was as yet free to do as it chose. The cards were then turned, and Rossini, still somewhat uncertain, inquired what he had to do now. "We want you to exert your will a little," replied Moreau-Sainti. "We only want you to wish these cards to change and they will do so." But Rossini had scarcely time even to wish, when Moreau-Sainti took back the cards. The metamorphosis was accomplished. The fresh cards bore the titles respectively of *The Barber of Seville, William Tell, Comte Ory, Otello, Semeramis*, and *La Gazza Ladra*. Our readers may imagine the universal applause which ensued. "Ah!" observed Rossini, deeply moved, "it is only in France that those who love us think of procuring us such a pleasure as this." I will not absolutely affirm that it was the case, but I believe that Rossini had the sestet of cards framed.

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SIR THOMAS GRESHAM.—Gresham was a sort of Middle Age Rothschild, swaying markets and loans, and every variety of monetary profit, with a monarchical hand; wood, salt, silk, the precious metals, diamonds, and exquisitively-wrought Italian plate,—these were the pawns he shifted incessantly on his commercial chess-board, and abounding profit rewarded all his speculations. Yet the rigid justice of his dealings is never questioned by the only scandal-mongers of the fifteenth century—measiers, the chroniclers; who, while they wondered at, and perhaps envied his wealth, extolled in the same breath his untiring benevolence, and added to his more imposing titles that of the "Poor Man's Friend." Gresham's lease of life was not a long one; probably he was worn out by constant occupation. Arithmetical processes spread over many years are found to damage that brain more speedily than even constant literary or scientific employments. In some moment of retirement—but whether with failing powers, who can tell?—Sir Thomas was minded to draw his last will and testament. He gave all his interest in the Exchange, and his dwelling-house, after his wife's death, jointly, for ever, to the Corporation of London and the Mercers' Company, upon trust, that, among other conditions, they should provide seven persons, unmarried, to deliver public lectures gratuitously on the seven liberal sciences—viz., divinity, astronomy, music, geometry, law, physic, and rhetoric, within his own mansion in Bishopsgate, which, with all appurtenances and gardens, was to be appropriated to the use of the said professors, "for them and every of them there to inhabite, study, and daiilie to read the said severall lectures."—*London Scenes and London People.*

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ENGLISH OPERA ASSOCIATION (LIMITED).—The annual meeting of the shareholders of the above association was held at the company's office, 69, Regent-street, on Wednesday. In the absence of the Earl of Westmorland, Alexander H. Ross, Esq., of 60, Portland-place, took the chair. Amongst the shareholders present were the following:—Messrs. J. H. Arkwright, (Leominster), R. Banner Oakeley, Chandos Wren Hoskyns, (Ross), G. A. Macfarren, W. H. Weiss, F. B. Smart, Henry Leslie, Charles James Hargitt, George Linley, A. A. Pollock, J. W. Atkinson (Leeds), Robert Cull, George Ellis, William Spark, Dr. Doe (Leeds), William Donald, Carl Deichman, E. A. Ramsden, John Cawood, James Kirk (Leeds), William Blyth (Richmond), John Taylor (Bradford), Robt. Linley Nunn (Ipswich), Frederick Buckton (Leeds), A. J. Lewis, Robert H. Wood (Leeds), &c. Mr. Cawood (secretary) read the directors' report and the balance-sheet, the adoption of which was moved by the chairman and seconded by Mr. J. H. Arkwright. Mr. Macfarren proposed, and Mr. Weiss seconded, a vote of thanks to the retiring directors—Mr. Fred. Davison, Colonel H. P. de Bathe, and Mr. Alexander H. Ross—and those gentlemen were re-elected. Mr. Henry Leslie proposed, and Mr. Smart seconded, a vote of thanks to the retiring auditors, Mr. Robert Addison and Mr. George Wood, who were also re-elected. A vote of thanks to the chairman concluded the proceedings.

* From the *Guide Musical.*

A GERMAN CRITIC IN LONDON.*

London, June 8th, 1863.

"During the height of the season the attention of the public is diverted from the great musical event and from the world of art by little interludes not played in the opera-house or the concert-room, but in a court of justice. * * * * * People here can scarcely escape from the name of Patti, which, of course, is connected with the above matter. If you go up to the Haymarket you hear of Patti; if you pass through Regent Street, it is again: Patti; London Bridge, once more: Patti. The young lady will obtain a wide-world reputation, after our papers have devoted columns to her. For the moment, it is Gye, perhaps, who derives the greatest advantage. As people all talk about Adelina Patti, nothing is more natural than that they should desire to hear her as well. At first, they felt compassion for the poor girl; they wanted to see the ill-used young creature upon the stage, and Covent Garden was crowded to suffocation when she sung. * * * * * * *

"This evening the last of the Lumley performances comes off. The entertainments consist of the last act of *La Traviata*; this is followed by the national hymn; Alboni then sings "Rodes Variations," and Giuglini, Zucchini and Gassier give a trio from *La Italiana in Algeri*; the whole concludes with *La Figlia del Reggimento.* What do you think of this performance? Can you require more for your money? You will reply: "No," but I am better informed, and answer: "Oh, yes: you can require a great deal more." That you may not say the tone I adopt in addressing you is indelicate or unbecoming, I will immediately extort a smile and thus disarm your anger. I will prove that in London an amateur can require more when he pays two shillings and goes to Howard Glover's concert. You will ask: "Who is Howard Glover?" He is a worthy gentleman, a composer and pianist, an Englishman by birth, and, therefore, not quite free from the elimaterial influences of his country; these influences are displayed in the passion for giving concerts which, it is true, have a beginning, but which scarcely have an end. Englishmen possess sufficient resolution to hear a concert of this description from the first to the last piece, but I do not think there is a German who would be capable of doing so. Such a concert took place the day before yesterday, at one o'clock, P.M. Do not ask me to tell you when it was over. Like other people I paid my two shillings, but remained only two hours in the theatre; according to my calculation, the concert must have lasted five or six hours. It would be impertinent to give you the programme; permit me, therefore, to mention merely the artists who took part in it. They were:—Arabella Goddard and Charles Hallé (piano); Japha (violin); Engel (harmonium); Levassor, the French comic actor; nineteen fair vocalists (among whom were Alboni, Carlotta Patti, Trebelli, Artôt, Michal, Liebhardt, Ellinger), and thirteen gentlemen singers (including Formes, Delle Sedie, Sims Reeves, Giuglini and Bettini). There were three accompanists at the piano—Benedict, Ganz, and the concert-giver himself.

"The English Opera season is over. It is said that, far away in the north, a company has been form ed, and that it is playing the works of Wallace and Balfe."

—o—

VIENNA.—The popular Treumanntheater was burnt down on Tuesday, the 9th inst. The cause of the conflagration is as yet a matter of mystery.

—o—

WHO SO BAD!—It is asserted that Herr Richard Wagner has made a clear sum of 50,000 francs by his concerts in Russia, besides an estate in Switzerland, a present, if report is to be trusted, from the Grand Duchess Helen.

—o—

THE COMPOSER OF THE "FUTUAR."—Herr Richard Wagner's fiftieth birthday was celebrated lately, at Penzing, near Vienna, by a grand torch-light procession got up by the Merchants' Vocal Union, the "Haitzinger Vocal Union," some of the Students' clubs and a number of private admirers. In his speech to those who had thus met to do him honor, Her Wagner, alluding to the Pilgrims' chorus, *Tannhäuser*, said that: he, too, had again found a home, and, at last, obtained that repose for which he had so long striven in vain. He was highly touched, he added, by this evidence of the kind feelings entertained for him. A grand festive gathering of the students closed the proceedings. The Merchants' Vocal Union presented the composer with a crown of laurel, upon a white satin cushion, with the following words embroidered thereon: To the respected master, Richard Wagner, on his fiftieth birthday, from the Merchants' Vocal Union, 1863.

* Extracts from a letter addressed to the *Neue Berliner Musik-Zeitung.*

WAGNER'S "TRISTAN."—The Imperial Opera in Vienna, after a half-year of rehearsals (57 in number) of Richard Wagner's *Tristan and Isolde*, has finally concluded to give up the idea of its performance, the part of Isolde being beyond the powers of endurance of the principal artists The next attempt is now being made at Prague. Very characteristic and true is the assertion made by Robert Schumann to a prominent author in Vienna, concerning Wagner's operas, ten years since: "Wagner is no good musician; he lacks the idea of form and euphony. But you should not judge him from the Piano score. Many scenes from his operas, as heard from the stage, will not fail to impress you deeply. If not the clear sunlight, that genius emits, there is yet some mysterious spell to enchain our senses. But, as was said, the music apart from the representation is deficient, often too much of the *dilettante* order, again mediocre and repulsive; and it is alas! a proof of perverted musical taste, when, with all the numerous dramatic masterworks that Germany has to show, preference should be so often given to "music of the Future."—*Dwight's Journal.*

BOSTON.—The annual meeting of the Boston Music Hall Association was held in Chickering's Hall, Wednesday (June 10) at 3½ P.M., Dr. J. Baxter Upham in the chair. A more than ordinarily full attendance of stockholders was present. The report of the Treasurer, Mr. John Rogers, showed the receipts for the past year to have been 4983 92, dolls. and the expenses 5973 60dolls.—an excess of expenses over receipts of 989 88dolls. This deficit was owing, in part, to the closing of the hall consequent upon the arrival of the great organ, and also to the absence during the past year of all rents from fairs, which have heretofore added largely to the receipts. It was also stated that the number of concerts and musical entertainments of various kinds have decreased within the last few years. The treasurer's report having been accepted and placed on file, the President being called upon gave a brief sketch of the Grand Organ enterprise down to the present time —touching upon several incidents and events in the history of its progress—and mentioning in detail some of its many points of excellence—showing the care and toil and anxiety bestowed upon it during the last seven years, on the part of all concerned, no pains nor expense being spared to make it what it is, the best, most perfect and comprehensive work of the kind in the world. It is indeed a marvel of art and skill, and will be prominent as a permanent object of attraction in our city. It was stated that the setting up of the organ would be completed in October. It cost will be fifty or sixty thousand dollars, and it is now some seven years since the work was first projected. It will be the combined result of the experience of all the noted builders of the world, and will amply repay the time and labor spent on it. The Board of Directors for the ensuing year was chosen as follows:—J. B. Upham, R. E. Apthorp, E. D. Brigham, J. M. Fessenden, H. W. Pickering, Eben Dale, J. P. Putnam.—*Dwight's Journal of Music.*

GRAU'S ITALIAN OPERA company are still performing, with fair success, in Western American cities. Brignoli is with them.—Mme. ANNA BISHOP is making a concert tour of the New England States. —*Ibid.*

STUTTGARDT.—The foundation stone of a new Music-Hall was laid on the 20th inst.

DRESDEN.—The interior of the Theatre Royal is to be entirely renovated next year, and the Intendant-General proposes to erect a second theatre, for the production of pieces of a lighter class.

GENOA.—A new opera by Noberasco: *Ezzelino da Romano*, has met with a very favorable reception, although the *libretto* is particularly insipid.

BADEN-BADEN.—Litolff's new opera: *Narhal*, will be produced in September. The *libretto* is written by Plonvier, and is founded upon a legend of the Thirty Years' War. A new comic opera, too, by Rosenhain, for which Sauvage has furnished the *libretto*, will be brought out in the course of the season.

DARMSTADT.—The fifth Musical Festival of the middle Rhine, which was to have come off in the middle of August, has been indefinitely postponed for want of a suitable locality. The committee had reckoned upon having the Arsenal placed at their disposal, but the military authorities refused to grant the use of that building. The Festival was put off, also, last year, on account of the death of the Grand-Duchess.

MUNICH.—On the 1st, 2nd and 3rd October, a grand musical Festival will be held here. The services of Herren Joachim and Stockhausen have been already secured. Mad. Clara Schumann, also, will lend her assistance. The erection of a new People's Theatre is approaching realisation. The building-committee have already signed with Herren Johann and Max Schwaiger agreements, in conformity with which the two theatres in the Au and the Müller-Strasse will be shut up on the opening of the new edifice.

ST. PETERSBURG.—The Michael-Theatre, which was built only four years ago, at a cost of half-a-million roubles, is now being renovated. The expense of the renovation is estimated at thirty-five thousand roubles.—The Russian Musical Society, under the direction of Herr Anton Rubinstein, gave, last season, ten concerts and eight Soirées. The Conservatory, founded by the same gentleman, last September, now boasts of one hundred and seventy-five students. The fee for each pupil is one hundred roubles, payable in two equal half-yearly portions.

HEILIGENSTADT. — The ceremony of uncovering the Beethoven monument took place on the 15th inst. The road connecting Heiligenstadt with Nussdorf and Grinzing, was, as is well known, the great composer's favorite walk. A semicircle, neatly planted and railed in, on the banks of the brook, will surround the monument. On a granite pedestal will be placed the Master's bust, worked out most admirably in bronze by Fernkorn. The ceremony of uncovering took place at four o'clock in the afternoon upon the Beethoven Place. A Festival Cantata, composed by Bandhartinger was first sung by the members of the Männergesangverein, under the direction of Herr Herbeck. Herr Förster, of the Imperial Theatre, then delivered an address, written by Herr L. A. Frankl, and, thereupon, the uncovering of the statue took place. In the evening, at half-past seven, a Festival Concert was given in Kugler's Park-Saloon.

BERLIN.—On the 13th inst., Mad. Ch. Birch-Pfeiffer, who has worked so well for the German stage, celebrated her fifteen professional anniversary as an authoress. The congratulations began with a most laudatory letter from the Intendant-General of the Theatres-Royal, Stockholm, who handed it to her himself. The members of the Theatre Royal, Munich, where Mad. Birch-Pfeiffer commenced her career, forwarded their felicitations in the form of an address. A like tribute was paid by the Theatre Royal, Dresden. On the day of the anniversary itself, Herr von Hülsen, the Intendant-General of the Theatre Royal here, presented Mad. Birch-Pfeiffer, in the name of the King, with a valuable bracelet, and the members of the Theatre Royal, an address. His Royal Highness, the Grand-Duke of Mecklenburg-Schwerin, conferred on her the large gold medal for Art and Science, to be worn with the ribbon. It was handed her, together with an address, by the members of the Grand-Ducal Theatre, Schwerin, by the new Intendant-General of the Grand-Ducal Theatres, Herr Gaia Edler zu Putlitz.

WEIMAR.—The Grand Artists' Fête will take place in the middle of August. The members of the court evince great interest in it, indeed the Grand-Duke, treading in the footsteps of his famous predecessor, is as much endeavouring to render once more Weimar the seat of the Muses, by the foundation of schools of art, the establishment of museums, and the attractions held out to celebrated men, no matter to what branch of science they belong, to take up their residence here.—The Festival will last three days, and the most extensive preparations are already being made. In the Park, which was laid out by Goethe, and is, probably, one of the most beautiful in all Germany, the first day's proceedings will take place by the light of a brilliant gas illumination; the rejoicings on the second day will be in Tiefurt, on the same spot, where, in years gone by, Anna Amalia, and Carl August, Goethe and Schiller, celebrated their rustic fêtes, dedicated to the genius of Poetry. The third day will be devoted to the Wartburg. According to report, it is the Grand-Duchess who has undertaken the arrangement of the Festival on this day.

LIEGE.—Scarcely installed at the Conservatory, our new director is effecting wonders. The institution has never been so prosperous as during the past year. To prove this, it is sufficient to mention the delicious musical Soirées organised by M. Soubre last winter, and to announce the two concerts which we have still in prospective. The first of the two will be offered to the members of the Casino before the end of the present month; the second will be a vocal musical academy; given in the large room of the theatre—which will be fitted up expressly —at the same time as the fêtes got up by the town at the commencement of next month. Mendelssohn's celebrated "Walpurgisnacht," executed by a very large number of vocalists and instrumentalists, will be the great work of this genuine festival. There is some talk, too, of certain more than ordinary soloists, such as MM. Stockhausen and Jourdan, two gentlemen who were formerly members of the Opéra-Comique, Paris, and Mdlle. Artôt, our young and celebrated country-woman, supposing she should not be otherwise engaged at the time. Thus, as the reader will perceive, this festival will really be a musical event for the town, and, in order that the entire population may participate in it, we feel convinced that the rehearsals will, on payment of a trifling sum by each person, be made public. Hearing great works forms the taste and elevates the mind. Is not this a mode of instruction as good as another?—*Echo de Liége.*

Advertisements.

MDLLE. ADELINA PATTI will sing STRAKOSCH's Popular Waltz, "DI GIOJA INSOLITA," in the Lesson Scene of *Il Barbiere di Seviglia*, at the Royal Italian Opera, on the grand extra night, on Monday next.

MDLLE. GEORGI will sing 6th July, for the Benefit of the Warwick Street Schools; 8th, Mr. Leonard Walker's Concert, Hanover Square Rooms.

MDLLE. LOUISA VAN NOORDEN leaves town, for her provincial tour in the North of England, on the 16th July, and having some dates free, would be happy to accept engagements for Concerts, Oratorios, &c. Address, 115 Great Russell Street, Bloomsbury Square.

MISS MARY W. M'CARTY, Pianist and Professor of the Pianoforte (pupil of Madame ARABELLA GODDARD), begs to announce her arrival in town for the season. Her terms for lessons may be obtained at 28 Upper Wimpole Street, Cavendish Square.

MISS LINDO begs to announce that she will give a *Matinee Musicale* at the Dudley Gallery, Egyptian Hall, on Tuesday June 30, when she will be assisted by eminent artists. Further particulars will be duly announced. Tickets 10s. 6d., to be obtained of Mr. Mitchell, Old Bond Street and of Miss Lindo 20 Westbury Road, W.

MRS. JOHN HOLMAN ANDREWS' Classes for the practice of Vocal concerted Music, take place every Thursday at 2 o'clock, at her residence, 50 Bedford Square.

MADAME LIND GOLDSCHMIDT.

HANDEL'S CANTATA.

ST. JAMES'S HALL, WEDNESDAY, JULY 8TH. Second Performance of HANDEL'S CANTATA, L'ALLEGRO, and IL PENSEROSO, Wednesday Evening, July 8. The Vocal Parts by Madame Lind Goldschmidt, Madame Lemmens Sherrington, Miss Lascelles, Mr. T. Montem Smith, and Mr. W. H. Weiss. Band and Chorus of 250 performers. To commence punctually at eight o'clock. Conductor—Mr. Otto Goldschmidt. Reserved Seats (not numbered), Half-a-Guinea; Back of the Area and Gallery, 5s.; Stalls (numbered and reserved), One Guinea. Mitchell's Royal Library, 33 Old Bond Street; ADDISON and LUCAS's, 210 Regent Street, and all Libraries and Musicsellers.

MR. SIMS REEVES will sing "THE MESSAGE" (Composed by BLUMENTHAL), at the next Monday Popular Concert, June 29th.

MR. LEWIS THOMAS will sing "THE SULIOTE WAR SONG," composed by DISHLEY RICHARDS, at the Composer's Concert, July 1.

MR. BRINLEY RICHARDS'S CONCERT at the HANOVER SQUARE ROOMS, Wednesday Evening, July 1st.

MR. SWIFT will sing "SI TU SAVAIS," the favorite Romance, composed by BALFE, at Mr. Leonard Walker's Concert, July 8; Mr. Walter Bolton's, and various other concerts during the season.

MR. HANDEL GEAR begs to inform his Friends and Pupils that he has REMOVED to 32 Upper Seymour Street, Portman Square, W.

MR. W. H. HOLMES' and MR. G. W. HAMMOND'S CONCERT will take place on Saturday, July 18th, at the Hanover Square Rooms.

MR. G. W. HAMMOND will play his Four New Pianoforte Compositions—"First and Second Romances," "Idyll," and "Slumber Song" (Published by Duncan Davison and Co.); at the Hanover Square Rooms, July 18th.

MR. WILBYE COOPER will sing "GOOD NIGHT, SWEET DREAMS BE THINE," composed by GEORGE B. ALLEN, at Mr. Leonard Walker's Concert, Wednesday Evening, July 8.

MR. SWIFT will sing THIS DAY, at the Grand Concert, at Drury Lane Theatre, Balfe's Popular Song, "THE BANNER OF ST. GEORGE."

MR. BRINLEY RICHARDS' CONCERT, HANOVER SQUARE ROOMS, Wednesday Evening next, July 1st. Mdlle. Parepa, Stabbach, and Edith Wynne. Mr. Sims Reeves (who will sing a New Song with chorus, "THE WHITE CROSS OF DENMARK" and "GOD BLESS THE PRINCE OF WALES"); Mr. Lewis Thomas will sing, for the first time "THE SULIOTE WAR SONG." The London Choral Union, Messrs. Paque, Engel, Baisir Chatterton, and John Thomas. Messrs. Benedict, Sullivan, Archer, Pearce, Hargitt, and Kingsbury. Mr. Brinley Richards will play Beethoven's Sonata Pathetique; Mendelssohn's Duett with Violoncello; his own "Tarentelle"; and, by particular desire, his Fantasia on Gounod's *Faust*. Stalls and Tickets, 5s. and 10s., at the principal Musicsellers; at the Hanover Rooms; and 1 Mr. Brinley Richards, 4 Torrington Street.

OPERATIC ACADEMY.

MR. HOWARD GLOVER, Composer of the Operas "Ruy Blas," "Once too Often," "Amilia," the Cantatas "Tam o' Shanter," "Comala," &c., respectfully announces that he has OPENED AN ACADEMY for the STUDY and PRACTICE of OPERATIC MUSIC. Students, besides private instruction, will have the advantage of practising together, rehearsing occasionally upon the stage of one of our Metropolitan theatres, and when sufficiently advanced of taking part in public performances. They will thus acquire a complete knowledge of all the standard operas with the dialogue, recitatives, concerted pieces, and stage business (so embarrassing to novices), which, as we have no regular provincial opera houses, it would be impossible for them to gain by any other means. The success which attended the Musical and Dramatic Academy which Mr. Howard Glover instituted in conjunction with his mother, the late celebrated actress, some years ago, affords him reasonable ground for the belief that, with increased experience, he may again be honored with the confidence of the musical world. The study of Oratorios will also form a part of the course of instruction, and the advantages of the school will be open to efficient amateurs as to professional candidates. Terms 10 guineas per quarter (exclusive of the hire of music), paid in advance. A fee of half-a-guinea charged for trying the voice, and giving professional opinion. There will also be classes for the study of the Italian, French and German languages, a knowledge of which is as important to the musical artist. All applications to be made, in the first instance by letter, addressed to Mr. Howard Glover, at Messrs. Duncan Davison's Music Warehouse, 244 Regent-street.

A GRAND ANNUAL MORNING CONCERT

WILL take place THIS DAY, SATURDAY the 27th instant, at Drury Lane Theatre. The following eminent Artists will appear:—Vocalists:—Madame Lemmens Sherrington, Mdlle. Artôt, Mdlle. Trebelli, Madame Gordon Dolby, Mdlle. Vuijini, Madame Florence Lancia, Madame Weiss, Miss Susanna Cole, Mesdames Liebhardt and Ellinger, Miss Eleonora Wilkinson and Miss Florence de Courcy, Mdlle. Da Georgi, Herr Formes and Herr Reichardt, Signor Bellini, Mr. Wilbye Cooper, Mr. Swift, Mr. Kennedy, Mr. Redfearn, Mr. Santley, Mr. Leonard Walker, Mr. Weiss, Signor Gassier, Signor Delle Sedie, Mr. Allan Irving, Mr. Sims Reeves and Signor Giuglini. Instrumentalists:—Madame Arabella Goddard, M. Sainton, Mr. John Francis Barnett, Herr Japha. A Quartet of eminent Harpists, with "The London Choral Union," under the direction of Mr. F. Kingsbury. Conductors:—Signor Arditi, Messrs. Vincent Wallace, Frank Mori, G. Lake, E. Aguilar, W. Carter, E. Berger, W. Gans, &c.

Under the Distinguished Patronage of H.R.H. the Duchess of Cambridge, H.R.H. the Princess Mary of Cambridge, the Marchioness of Ely, Miss Burdett Coutts, Lady Churston, Mrs. William Gladstone, Lady Hinchinbrook, Lady Louisa Lyons, Lady Gertrude Rolle, Lady Eastlake.

MR. CHARLES FOWLER (of Torquay) will give a PIANOFORTE RECITAL, at the Queen's Concert Rooms, Hanover Square, on Monday morning, July 3rd, 1863. To commence at Half-past Two o'Clock. Artists:—Violin—Mr. Carrodus, Violoncello—Signor Pezze, Piano—Mr. Charles Fowler and Mr. Robert Barnett; Vocalist—Mr. Redfearn. The names of other Artists, with full particulars, will be shortly announced. Stalls, 15s.; Reserved Seats, 10s. 6d. Tickets may be had at Messrs. Cramer, Beale and Wood's, 201 Regent Street; Mr. Charles Fowler, Hope Villa, Torquay, Devon, (until June 15th) and the Hanover Square Rooms.

DR. MONK'S MUSIC SCHOOL, YORK.

DR. MONK, Organist and Choir-Master of York Minster, receives a few young gentlemen to reside in his house, as Students for the Musical Profession. He gives them instruction on the Organ and Pianoforte, and in Harmony and Composition; and engages a competent Professor to teach them the Violin or Violoncello. The course of education consists of Daily Lessons in one or other of the branches of study, and constant supervision of the practice of the pupils, with class-instruction in the form of Lectures; in addition to this there are periodical examinations by Professors of eminence. A complete Chamber Organ in the house, of three manuals and pedal, presents rare facilities for practice to the student of an instrument usually difficult of access. It is required that each pupil be continued in the School for a term of years, the extent of which depends upon the degree of advancement on entering.

Minster Yard, York.

FRAULEIN LIEBHART has arrived in Town. All communications to be made to Mr. Jarrett, Musical and Concert Agent, at Duncan Davison & Co.'s, 244 Regent Street, W.

RANDEGGER'S Popular Trio, "I NAVIGANTI," will be sung by Mdlle. ARTOT, Mr. WILBYE COOPER, and Signor BOSSI, at the Hanover Square Rooms, July 6.

ARGYLL ROOMS.

JULLIEN'S PROMENADE CONCERTS.

MONS. JULLIEN has much pleasure in announcing that he has succeeded in engaging Ma. LEVY, the celebrated Cornet à Pistons, who will perform one of his favorite Solos every evening.

The Programme for the week, commencing Monday 29th June, will include—

Overture, "Der Freischutz"	Weber.
Selection from "La Forzadel destino"	Verdi.
Ditto ditto "Il Trovatore"	Ditto.
Ditto ditto "Don Giovanni"	Mozart.
Valse, "The Orange Blossoms"	L. Jullien.
Galop, "The Reindeer"	L. Diehl.
Solo Cornet-a-Pistons, "The Carnival de Venise," performed by Mr. LEVY	Paganini.

Admission 1s.; Reserved Seats, 2s.

Doors open at Half-past Eight.

Manager—MONS. GRANGE.

ANDREWS' CHANT SERVICE, "TE DEUM LAUDAMUS." Three Double Chants, Compressed Score, 6d.; post-free, 7d. Also, Andrew's Select Congregational Chants (fifteen double), Compressed Score, 6d.; and Luther's Chorale, "There is a glorious world on High," 6d. Orders to Andrews' Music Repository, Manchester.

HERR REICHARDT will sing at his MATINEE, July 1st, his two most popular *Lieder*, "GOOD NIGHT" (Cradle Song) and "THOU ART SO NEAR AND YET SO FAR." Tickets at DUNCAN DAVISON & Co., 244 Regent Street.

GLASGOW CITY HALL.—SATURDAY EVENING CONCERTS, conducted by the Directors of the Glasgow Abstainers' Union. The tenth season will commence on Saturday, 4th September. Artistes desirous of appearing at these concerts will please communicate with Mr. James Airlie, Secretary, 118 Union Street, Glasgow. (Up one stair.)

SIGNOR ROBERTI'S MATINEE MUSICALE will take place on Wednesday, July 1st, at Three o'clock, at 16 Grosvenor Street (By kind permission of Messrs. Collard). A selection from Signor Roberti's compositions will be performed by the following artists:—Vocalists: Miss Banks, Miss Eleanora Wilkinson, and Madame Lemaire; Signori Soliveri, Bettini, Delle Sedie, Monari, and Ferranti. Instrumentalists: Herr Schulthes, Messrs. Carodus, Watson, Webb, and Signor Piatti. Tickets, Half-a-Guinea, of Signor Roberti, 18 Thurloe Square, S.W.

MR. LEONARD WALKER has the honor to announce that his EVENING CONCERT will take place at the QUEEN'S CONCERT ROOMS, Hanover Square, on Wednesday, July 8, 1863, to commence at Eight o'clock. Vocalists: Mdlle. Parepa, Mdlle Georgi, Miss Rose Hersee, Mrs. Helen Pevey, Madame Gordon, Mdlle. Linas Martorelli. Mr. Wilhye Cooper, Mr. David Mirando, Mr. Swift, Mr. Bowler, Mr. George Tedder, and Mr. Leonard Walker. Pianoforte, Master Willie Pape; Harp, Mlle Oberthür; Flute, Mr. Benjamin Wells. Conductors —Mr. G. B. Allen, Mr. George Lake, Mr. Aguilar, and Mr. Emile Berger. Stalls, 7s. 6d.; Reserved Seats, 5s.; Unreserved Seats, 2s. 6d. Tickets to be had of Messrs. Duncan Davison and Co., 244 Regent Street; Keith, Prowse, and Co., 48 Cheapside; at the principal Musicsellers; and of Mr. Leonard Walker, 479 Welbeck Street, Cavendish Square.

MONSIEUR PAQUE'S MATINEE MUSICALE will take place on TUESDAY, July 2nd (by kind permission of the Marchioness of Downshire), at 24 Belgrave Square, when he will be assisted by the following eminent artiste:—Vocalists—Mdlle Parepa, Madame Sainton-Dolby, Miss Robertine Heshemann, Herr Reichardt and Signor Tagliafico (by permission of F. Gye, Esq.); instrumentalists—Monsieur Ascher, Miss F. Corfield and M. Paque; Conductor—Herr Wilhelm Ganz. Tickets to be obtained of Monsieur Paque, 120 Great Portland Street, at Messrs. Schott and Co., Regent Street, and at Austin's Ticket Office, St. James's Hall.

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No. 1. "Allegretto Grazioso."
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Ballad written by JAMES BRETON. Composed by JAMES LEA SUMMERS.

"This pianitive ballad is a very interesting one, and shows it to be the work of a good musician. We have no doubt it will be on every one's piano in a short time, for it is now being sung by Mdlle. Parepa, the Queen of Song, whose exquisite rendering of it, the other evening, at St. James's Hall, caused a perfect *furor*, and a redemand."—*Stratford-on-Avon Herald.*

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NEW SONGS BY MRS. MOUNSEY BARTHOLOMEW.

"HOME." Price 3s. "I HEAR HIS HORN." Price 3s. Published by J. Nowson, North Lancashire Musical Circulating Library, 81 Fishergate, Preston; and all Music Sellers.

MARCH OF THE DANISH GUARDS.

For the Pianoforte. Arranged by CARL VOGLER.

This fine march was played with great effect by the band of the Coldstream Guards under the able direction of Mr. Godfrey, at the grand banquet given to the Prince and Princess of Wales, at Northumberland House, and was repeated three times during the evening, by desire of H.R.H. the Prince of Wales.

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THE WHITE CROSS of DENMARK: New Song, composed for Sims Reeves by BRINLEY RICHARDS, with chorus ad lib. 3s. Order of all musicsellers.

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BRINLEY RICHARDS' GOD BLESS the PRINCE of WALES.—"It is really quite astonishing with what rapidity this new national air has kept into popularity. From the palace to the peer, from the Prince himself down to the humblest street boy, has the song had a genuine and spontaneous reception. The concert-room programme is often considered not perfect without it; the bands of the Palace play it in company with 'God save the Queen;' rifle corps march to its inspiriting strains; and they are again poured forth to the inhabitants of London's principal streets and squares by its peripatetic serenading bands. The climax has now been reached by the Prince of Wales informing the composer that in future it is to be dedicated to his Royal Highness. No composition of modern date, it can be said, if indeed at any period, has ever had such a sale; and its plain, sweet, and inspiring melody is now as a 'household word' in the ear of every Briton."—*Cornwall Herald*, June 6.

Gratis and postage free, THEMATIC CATALOGUE of NEW VOCAL MUSIC, just published by ROBERT COCKS and CO., New Burlington-street, W., Publishers to the Queen, his Royal Highness the Prince of Wales, and the Emperor Napoleon III.

DI GIOJA INSOLITA, MDLLE. PATTI'S New Waltz, sung with such distinguished success in the "Lesson scene" of *Il Barbiere di Siviglia*, is published with a character portrait of the celebrated Vocalist, price 3s., by DUNCAN DAVISON & Co., 244 Regent Street.

Just Published, Price 3s.

"PEACEFULLY SLUMBER"

(Cradle Song),

Composed and Dedicated to Miss BANKS, by ALBERTO RANDEGGER.

London: DUNCAN DAVISON, & Co., 244 Regent Street.

Just Published,

MADAME R. SIDNEY PRATTEN'S New Solo for the Guitar, Caprice, Price 3s. Also, Mr. R. S. PRATTEN'S two New Fantasias for the Flute and Piano, from "Le Domino Noir," 3s., and Wallace's "Love's Triumph," 6s. At their residence, 38 Welbeck Street, Cavendish Square, W.

COMPOSITIONS by JOHN HARRISON, Organist of St. Andrew's, Deal.

Voluntaries, Book I., for Organ or Harmonium, by John Harrison	3 0
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London: NOVELLO & Co., Dean Street, Soho.

Number XVI. to appear Saturday, June 27th. Twelve Pages Quarto.

THE LITERARY TIMES:

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THE LITERARY TIMES is offered to the public as a purely literary journal, in which all the principal works of the season will be fairly and elaborately reviewed, in such a manner as shall render the paper of equal interest to those who read for amusement and to those who study more deeply the literature of their times. The *Literary Times* is projected because it is believed that the journals professing to represent literature do not devote their attention to the subject commensurate with the present demands of the reading public. These papers, although in most cases conducted with great ability, may be regarded more as records of the progress of literature, and the arts and sciences, than as critical journals of the literature of the day. When it is considered that a paper of sixteen or twenty pages undertakes to review all the books of the season—to write on essays on a variety of subjects—to give a summary of new editions and smaller works—to report the proceedings of the learned societies—to publish a long continental correspondence—to supply the news and gossip of the week—and, finally, to devote several pages to the fine arts, and music, and the drama—it can hardly be a matter of surprise that such a journal should be found insufficient, by those who read for some other purpose than to acquire superficial information on a variety of topics. The time has now arrived when literature should have a journal of its own; and it is this ground which the *Literary Times* proposes to occupy. Its contributors have been selected with judgment from the great world of letters; and every work on which an opinion is offered will receive impartial consideration, unaffected by the interests or prejudices of any publishing clique or coterie. The *Literary Times* is published at One Penny, because the proprietors believe that the success it will thus command will enable them to present to the public a first-class journal, a result which could hardly be expected were the price to be high, and the circulation diminutive.

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SIMS REEVES'S NEW SONGS,

"THE MESSAGE"

AND

"GOOD MORROW, LOVE, GOOD MORROW."

(Heywood, 1608).

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MR. NUGENT, Superintendent of the Box Office, most respectfully begs leave to intimate to the Nobility, Subscribers, and frequenters of the Opera, that having made arrangements with J. H. Mapleson, Esq., he will take a BENEFIT (for the first time) on

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on which occasion he solicits their influential support and patronage. There will be given an admired Opera, and the following favorite artists will appear:—

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MADAME LIND GOLDSCHMIDT.

HANDEL'S CANTATA.

ST. JAMES'S HALL, WEDNESDAY EVENING next, JULY 8—Second Performance of HANDEL'S CANTATA, L'ALLEGRO, ed IL PENSEROSO. The Vocal Parts by Madame Lind Goldschmidt, Madame Lemmens Sherrington, Miss Lascelles, Mr. T. Montem Smith, and Mr. W. H. Weiss, preceded by Handel's Concerto for Stringed Instruments in B (No. 12). Band and Chorus of 250 performers. To commence punctually at eight o'clock. Conductor—Mr. Otto Goldschmidt. Back Seats (Area) and Upper Gallery, 5s.; Reserved Seats (not numbered), Half-a-Guinea; Stalls (numbered and reserved), One Guinea. Mitchell's Royal Library, 33 Old Bond Street; ADDISON and LUCAS'S, 210 Regent Street, and all Libraries and Musicsellers.

MDLLE. ADELINA PATTI will sing STRAKOSCH'S Popular Waltz, "DI GIOJA INSOLITA," in the Lesson Scene of *Il Barbiere di Seviglia*, at the Royal Italian Opera, on the grand extra night, on Monday next.

MDLLE. LOUISA VAN NOORDEN leaves town, for her provincial tour in the North of England, on the 16th July, and having some dates free, would be happy to accept engagements for Concerts, Oratorios, &c. Address, 115 Great Russell Street, Bloomsbury Square.

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MISS JULIA ELTON will sing RANDEGGER'S Cradle Song, "PEACEFULLY SLUMBER," at Miss PHILIPS' Concert, July 6th, the violoncello obbligato will be played by Signor CONSOTI, solo violoncellist to the King of Portugal.

MR. SWIFT will sing "SI TU SAVAIS," the favorite Romance, composed by BALFE, at Mr. Leonard Walker's Concert, July 8.

MR. SWIFT will sing BALFE'S Popular French Romance, "SI TU SAVAIS," and his new Rifle Song, "THE BANNER OF ST. GEORGE," at Mr. Leonard Walker's Evening Concert, Hanover Square Rooms, on Wednesday next. Tickets at DUNCAN DAVISON and Co's., 244 Regent Street, where may be obtained the above songs (Sung also by Signor Mario, Signor Gardoni, Mr. Tom Hohler, and Herr Reichardt).

MR. SWIFT will sing, "ALICE QUAL INCLITA STELLA," Composed by J. ASCHER, at the Concert for the Warwick Schools, on Monday, July 6th, at the Hanover Square Rooms, and at a Private Soiree, on Friday, July 10th.

MR. WILBYE COOPER will sing "GOOD NIGHT, SWEET DREAMS BE THINE," composed by GEORGE B. ALLEY, at Mr. Leonard Walker's Concert, Wednesday Evening, July 8.

MR. WILBYE COOPER will sing "SWEET DREAMS AS THINE," composed by George B. Alley, at Mr. Leonard Walker's Evening Concert, at the Hanover Square Rooms, on Wednesday next. Tickets at DUNCAN DAVISON and Co's., 244 Regent Street, where the above song is published.

MR. LEONARD WALKER will sing the duet "AH'S WELL," with Mr. Wilbye Cooper, at his Concert in the Hanover Square Rooms, on Wednesday evening next. Tickets at DUNCAN DAVISON & Co's., 244 Regent Street, and at Mr. LEONARD WALKER'S, 47a Welbeck Street.

MR. LEONARD WALKER will sing "LARGO AL FACTOTUM" (Rossini) "THE SULLIOTE WAR SONG," (Brinley Richards) and "I MIEI RAMPOLE" (Rossini) at his evening concert, on Wednesday next, at the Hanover Square Rooms. Tickets at DUNCAN DAVISON & Co's., 244 Regent Street and at Mr. Leonard Walker's, 47a Welbeck Street.

MR. LEONARD WALKER will sing "THE SULIOTE WAR SONG," Composed by Brinley Richards, at his Evening Concert on Wednesday next, at the Hanover Square Rooms. Tickets at DUNCAN DAVISON & Co's., 244 Regent Street, where the above popular Dass song (sung also by Mr. Santley and Mr. Lewis Thomas) is published.

MR. LEONARD WALKER will sing FIORAVANTI'S "SINGING LESSON," with Mdlle. Parepa, at his Concert, on Wednesday Evening next, at the Hanover Square Rooms. Tickets at DUNCAN DAVISON & Co's., 244 Regent Street; and at Mr. Leonard Walker's, 47a Welbeck Street.

MR. LEONARD WALKER will sing RANDEGGER'S popular trio, "I NAVIGANTI," with Mdlle. Parepa and Mr. Wilbye Cooper, at his Evening Concert, in the Hanover Square Rooms, Wednesday Evening next. Tickets at DUNCAN DAVISON and Co's., 244 Regent Street; and at Mr. Leonard Walker's, 47a Welbeck Street.

MR. LEONARD WALKER has the honor to announce that his EVENING CONCERT will take place at the Queen's Concert ROOMS, Hanover Square, on Wednesday, July 8, 1863, to commence at Eight o'clock. Vocalists: Mdlle. Parepa, Mdlle Georgi, Miss Rose Hersee, Mrs. Helen Percy, Madame Gordon. Mr. Wilbye Cooper, Mr. David Miranda, Mr. Swift, Mr. Bowler, Mr. George Tedder, and Mr. Leonard Walker. Pianoforte, Master Willie Pape; Harp, Herr Oberthür; Flute, Mr. Benjamin Wells. Conductors—Mr. G. B. Allen, Mr. George Lake, Mr. Aguilar, and Mr. Emile Berger. Stalls, 7s. 6d.; Reserved Seats, 5s.; Unreserved Seats, 2s. 6d. Tickets to be had of Messrs. Duncan Davison and Co., 244 Regent Street; Keith, Prowse, and Co., 48 Cheapside; at the principal Musicsellers; and of Mr. Leonard Walker, 47a Welbeck Street, Cavendish Square.

MR. G. W. HAMMOND will play his Four New Pianoforte Compositions—"First and Second Romances," "Idyll," and "Slumber Song" (Published by Duncan Davison and Co.); at the Hanover Square Rooms, July 15th.

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3a.	Romanza (Transposed)	...	2 6
4.	Chorus and Solo, "Long life to her Highness." Soprano	...	3 0
5.	Ballet, "Romanesca."	...	2 6
6.	Trio, "A simple Cynon." Soprano and two Tenors	...	5 6
7.	Quartet and Chorus, "Mount and away." Soprano, Contralto, and two Tenors	...	5 0
8.	Aria, "Patience! prudence!" Tenor	...	3 0
9.	Air, "Wayward fortune." Bass	...	2 6
10.	Finale, "Help, help!"	...	6 0

ACT II.

10*.	Introduction	...	2 0
11.	Rondo, "I'm a model page." Contralto	...	2 0
12.	Trio, "Welcome, welcome." Contralto and two Basses	...	3 6
13.	Grand Scena, "O rank best thy shackles." Soprano	...	3 0
13a.	Air from Scena, "Now, 'tis not a vision. Soprano ...	...	2 0
14.	Duet, "As in a dream I wander." Soprano and Tenor	...	3 0
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16.	Introduction and Air, "I have brought my daughter." Bass	...	2 6
17.	Ballad, "Those withered flowers." Soprano... ...	...	3 6
18.	Duo, "To the secret." Soprano and Tenor	...	4 0
19.	Ballad, "Lovely, loving, and beloved." Bass ...	...	2 6
19a.	Ballad (Transposed)	...	2 6
20.	Sestetto, "In mystery shrouded" Soprano, Contralto, Tenor, and three Basses	...	4 6
21.	Recit. and Air, "Night, love, is creeping." Tenor ...	...	2 0
21a.	Air (Transposed)	...	2 0
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7.	Duet, "Were all the earth's vast treasures hid." Soprano and Tenor	...	5 0
8.	Barcarolle, "A flow'r is beauty by fairy hands planted." Baritone	...	2 6
9.	Duet, "Ah! by the deed, the joke is good." Baritone and Bass	...	4 0
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10.	Duet and Finale	...	8 6

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11.	Hunting Chorus, "Dames and gallants"	...	4 0
12.	Duet, "Vast as the ocean." Soprano and Baritone ...	...	4 0
13.	Ballad, "Truth and Duty." Bass	...	3 0
14.	Aria, "Tis revenge." Soprano	...	3 6
15.	Ballad, "There's one who reigns in me, loved me." Soprano	...	2 6
16.	Trio. Two Sopranos and Tenor	...	3 0
17.	Gipsy dance	...	1 0
18.	Cavatina, "What joy to listen." Baritone	...	3 6
19.	Finale	...	9 0

ACT III.

20.	Aria (Jailer's song), "He who bears the prison keys." Bass	...	3 0
21.	Ballad, "Oh, love, thou art like a reed bent low." Tenor	...	3 6
22.	Invocation, "Oh, heavenly pow'r." Soprano ...	...	3 6
23.	Quartet and Duet, "'Twas not in vain."	...	4 0
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THE EARL OF DUDLEY, MR. LUMLEY, AND HER MAJESTY'S THEATRE.

A Narrative of Facts addressed to the Patrons of the Opera, his Friends, and the Public generally, by their faithful Servant, B. LUMLEY.

(*Continued from page* 404.)

It was only too clear, however, that to appeal to the spirit or even to the letter of the understanding come to at the interview of July, 1857, was in vain. Lord Ward's advisers seem to have considered (no doubt correctly) that whatever the spirit of the undertaking, the promised postponement of a year's rent did not in terms apply to the three quarters already become payable in the interval between the seasons of 1857 and 1858. More than this, they appear to have been aware, as I afterwards discovered to my cost, that what passed at that meeting did not amount to an engagement which could be enforced at law. Enough that three quarters' rent was in arrear. My inability to meet it promptly was considered equivalent to the annulling of all past understandings, as to the correction of excess in the calculated rent, the contemplated reduction of interest, and the intended postponement until a later period of a twelve-months' rent. Indeed, I was told that, in consequence of my want of punctuality in the payment of the rent, Lord Ward held himself at liberty to disregard all the pledges he had given so short a time previously. His solicitor had the conduct of the negociations, and, I presume felt it his duty to put out of question all the concessions I had been encouraged to look for, and, in his employer's apparent though not real interest, to insist upon the "pound of flesh." In place of the relief I had been led to expect from the decision of the House of Lords, I found myself in this dilemma:—either I must instantly pay a sum of more than £4,000, which just then I could not command, or I must abandon the interest I still retained in the Theatre which was once my own. Gloomy as the prospect was, it had not then entered my mind that both conditions must be satisfied; though I afterwards learned, by the decision of a Court of Law, that there was nothing in the language of Mr. Benbow's letters of the 5th and 8th of April amounting to a legal bar to the demand for rent, even after the alternative of relinquishing the property had been complied with. I bow, of course, to the decision, and admit that my interpretation of these, and many subsequent communications, may have been technically incorrect. But it was the construction which any man receiving such letters would naturally put upon them, and that least at variance with Lord Ward's previous assurances, and (which is still more important) with his previous acts. Nevertheless, even without the aggravation of this double blow—which, at the time, I had not reckoned among the possibilities I had to face—my position seemed to me one of sufficient hardship, and I cast about for the means of appealing my generous and all-powerful creditor. Anything in my power I was prepared gladly to do, in order to avert the surrender of my prospective interest in the old House; and for the moment it seemed as though fortune, for once, would favor me. Since the resumption of the performances at Her Majesty's Theatre, I had expended more than £25,000 upon the property. The new purchases, of course, were my own, and I ventured, on more than one occasion, to suggest, that, remaining as they must of necessity do upon the premises, they would afford an ample security for the arrears of rent, even if Lord Ward persisted in withdrawing his intention of postponing the payment by spreading it over the residue of the term. The suggestion did not satisfy my affluent landlord and his advisers, but it led the way to an arrangement that promised to extricate me from the embarrassing situation in which I was placed by the stringency with which the full measure of every legal right was enforced. It was obvious, to any one familiar with theatrical arrangements, that so long as I continued to conduct the theatre I must carry on expenditure upon additional dresses, scenery, and other properties. To engraft the security of this prospective outlay upon that which he already held, was a pet object with Lord Ward; and by making a concession on this point, I hoped to obtain some further time for payment of arrears of rent. That this would be the result I could scarcely doubt, on finding that from the time when the idea of such a transfer was started, applications for rent became less pressing, and were dropped altogether as the negociations drew towards conclusion. At last I thought I had hit upon the means to pacify my landlord, who, if somewhat exacting now, had, as I could not forget, once shown himself a friend, if not to me, at least to the theatre over which I presided. Filled with this hope, I assented to the proposed transfer; but before the arrangement could be carried out, it was necessary to obtain the concurrence of a friend—Mr. Davis—who had advanced me the means of opening the Theatre, and who held a charge upon all the present and future properties belonging to me, which might at any time be found on the establishment. This charge was created when I re-opened the Theatre in 1856. Lord Ward had, as already stated, invested considerable sums in the purchase of judgments by which the lease was encumbered. But before I could begin that season, it was essential that I should be freed from some other debt, connected with the Theatre, but not constituting incumbrances upon it and that I should be provided with funds to enable me to commence operations. Lord Ward, when applied to in this emergency, declined to make any advances except for the purchase of actual incumbrances and I was only relieved from the difficulty by the promptness with which the friend to whom I have referred volunteered his aid, upon the security of an agreement by which future properties were to be charged. When I found myself under the necessity of purchasing Lord Ward's forbearance by a further assignment, it was indispensable to obtain Mr. Davis's consent to the alienation of his security. With a liberality contrasting strongly with the temper of my principal creditor, Mr. Davis consented to make the sacrifice which the exigencies of my position required, and allowed me to execute the assignment upon which Lord Ward insisted.

This obstacle having been removed, the memorandum proposed on behalf of Lord Ward was sent to me for execution. On the 18th of June I returned it to Mr. Benbow, with my signature attached; but, to my dismay, on the 19th, I received a letter acknowledging the receipt of the agreement, and informing me that, on that day, a writ had been issued against me for the arrears of rent. Thus my hopes were again dashed to the ground. The sacrifice I had made, and, what was worse, the sacrifice to which my friend Mr. Davis had been induced to consent, proved as vain as the offering of a heathen devotee to an implacable deity. My future outlay on the materials for scenic representation was no longer to be for my own benefit, but for that of my creditor; and in return, I was to be pressed more hardly than ever for the back arrears. The new house at Covent Garden was now open, as rival to Her Majesty's Theatre, and it rested with Lord Ward to decide which should give way. With a blindness which I had not anticipated, to his own interest even more than to mine, he resolved not to make the shadow of a concession for securing the triumph of his own speculation. Before passing on to the subsequent events of the unlucky season of 1858, it is necessary that I should state the effect of the fruitless agreement I had signed. In whatever terms it had been framed, I should probably have submitted to it, in the vain hope of appeasing Lord Ward's thirst for the arrears I owed him; but, in point of fact, the agreement (prepared by Lord Ward's solicitor) stopped short of stripping me of the last shred of interest I possessed in the accessories of the theatre. The properties accumulated before 1856 had long since belonged to Lord Ward. The future accretions, to be made after June, 1858, were by this agreement to fall into the same hands; but the additions I had made, in the two intervening years, were left untouched, and still remained my own. Whether this apparent negligence was to be ascribed to consideration for me, or to the inadvertence to which, on the part of Lord Ward, it was afterwards attributed, I leave it to his Lordship to decide; but, in fact, the agreement did not strip me of every thing, though it failed to secure the forbearance I had hoped for. As something will be found to turn upon this hereafter, it may be well to state that the agreement conceded to me the licence to alter and work up the properties assigned in 1856, and provided that nominally, in consequence of this privilege, all the articles which should be so altered and converted, "and also all new or further properties which," while I might be the lessee, "might be brought in or upon the theatre," "should become the property of Lord Ward." While referring to documents, let me add also the letter, in which I learned, at the same time, that the agreement was in the hands of my noble landlord, and that his suspended urgency for rent had acquired new force by my compliance with his last demand.

Mr. Benbow's letter was as follows:

Lincoln's Inn, 19th June, 1858.

"Dear Sir,—I have received the agreement. I am sorry now to have to inform you that in consequence of insurrections from Lord Ward, after he you must admit, every possible consideration and indulgence have been afforded to you with respect to the payment of the rent, I have issued a *writ against you in an action at his Lordship's suit for the recovery of* £4603 5s. 11*d*., the amount which became due for the rent on the 25*th March last*, and as I am unwilling to expose you to the unpleasantness of personal service, I must ask you to say to whom, as your solicitor, I may apply for an undertaking to appear for you to the writ. There cannot be any questions between us as to the justice of this claim, and you will not, therefore, I hope, increase it by the addition of the costs which must be incurred by a defence to the action.

"I am, dear Sir, yours truly,

"JOHN HENRY BENBOW.

"B. Lumley, Esq."

Not only was my signature of the agreement the signal for hostile proceedings, to recover the arrears of rent, but it revived the demand which had been hinted at before, in the alternative that I should surrender my interest in the theatre. In the same month of June, in which the agreement had been signed, I had a meeting with Lord Ward and

his solicitor. Mr. Benbow's impression, and my own, of what passed at this interview, do not entirely agree; but as I have no wish to raise a barren discussion about disputed facts, I shall found my observations on that part of the conversation about which there is no difference of opinion. Mr. Benbow, with the apparent concurrence of his employer, demanded from me a warrant of attorney for rent. I refused, on the ground that I could not pay the amount, and that the existence of a judgment against me would be certain ruin. Lord Ward consented that the demand should not be pressed, but at the same time observed, that if I could not pay the rent I had better give up possession. To this I agreed, on the understanding that further proceedings for rent should be abandoned. Mr. Benbow thereupon asked for a warrant of attorney, to confess judgment in an action of ejectment, which I declined to give, offering, in substance, to make the same concession, by pledging my honor to yield up possession of the house, when demanded, after the close of the season. I must do Lord Ward the justice to say that he instantly told his solicitor that he was satisfied with my pledge, and required no further security. In the course of this interview I referred to the promise that had been made of the postponement of a year's rent—to which Lord Ward replied, as he had done on other occasions, that I had already taken the greater part of it. The rest of the discussion, I, for ever important, I shall not dwell upon, because we are not agreed upon what actually passed. I understood that the claim for rent was to be abandoned, in the event of possession being yielded up; and even if no pledge had been given, I could never have contemplated that payment would be exacted when the means of payment were taken away. Lord Ward seems to have considered that arrears of rent and surrender of the lease were both to be exacted; and afterwards treated the assent I had given to one of these alternatives as if it had been yielded to both. This was never my intention; though, of course, with or without my assent, it was in the power of my landlord at the same time to insist on all his legal rights, to eject me for non-payment of rent, and to enforce his legal claim for past arrears up to the time of eviction. So, at least, the court subsequently ruled. Nothing short of an absolute bargain to abandon the one claim, on having the other satisfied, could, it seems, have tied his hands; and though I, at the time, understood Lord Ward so to pledge himself, he has since given evidence that this was not his meaning; and I am bound to suppose that, in directing the action for rent to be discontinued, he meant to reserve to himself the right of resuming it at a future time. At the time, however, I had no notion that such an idea lurked in his mind, feeling assured, that in the prospect of giving up the Theatre (upon which I had sacrificed all I possessed in the world), I saw the worst that lay before me. But I was laboring under a delusion. On the 19th of July, the *subscription* season closed, and I was about to commence the customary series of "popular" representations. Mr. Benbow, however, giving to my pledge an interpretation different from what I had intended, sought to deprive me even of this advantage, and wrote as follows:—

"Lincoln's Inn, 19th July, 1858.

"Dear Sir,—The opera season having closed, I have to require of you the performance of the engagement you made with Lord Ward in my presence, to deliver to him the possession of the theatre and properties, and to cancel the agreements under which they are held by you, in consideration of his Lordship having abstained from further proceedings in the action commenced for enforcing payment of the rent, and having refrained from instituting an action of ejectment for breach of the covenant in this respect. I am prepared to take possession, and will thank you to say when it can be had.

"I am, dear Sir, yours truly,

"B. Lumley, Esq." "JOHN HENRY BENBOW.

My reply will speak for itself:—

"Dear Sir,—I have received your letter of yesterday, 20th July. The time mentioned up to which I was to continue was the end of the cheap representations, the end of July or first week of August. Acting on that understanding, I have arranged those representations up to the 7th August. The 8th August falls on Sunday. On Monday, the 9th, I shall be prepared to hand over possession. I trust there has been no mis-understanding as to the period, but if there has, I will not allow any question to arise as to my readiness to fulfil my word in any matters depending on myself, and I beg you to inform me that I may at once comply with your request, however disastrous the consequences may be.

"Yours faithfully, (Signed) "B. LUMLEY."

"J. H. Benbow, Esq."

This was met by a letter in which my view of the date for surrender was accepted; but at the same time, the claim to a warrant of attorney for rent, which I thought had been finally abandoned, was revived. Further communications passed, in the course of which, at an interview with Mr. Benbow, on the 6th of August, I persisted in refusing to confess judgment for rent, and the claim was withdrawn. Mr. Benbow, however, has since denied that he intended thereby to assent as I understood him, to the waiver of rent; and, as in the instance of the former conversation, I will avoid any conflict of testimony, by taking the view most unfavorable to myself, and assuming that neither Mr. Benbow, on this occasion, nor Lord Ward, at the interview in June, intended to convey the impression I received—viz., that the claim for rent was absolutely to be abandoned on my surrendering possession of the theatre. Rather than be involved in a controversy, where assertions are met by counter-assertions, I will let it be supposed, that I interpreted the words addressed to me in the sense of a larger concession than was intended, and that what sounded to me as an absolute resignation of the claim was nothing more than a suspension of hostilities, until such time as it should please those in whose favor I acted to resume them. This, however, I may say without hesitation (even after the evidence of Lord Ward and Mr. Benbow)—that what passed when I fulfilled my promise of surrendering the theatre was calculated to encourage, or I should rather say to warrant, the conviction, that in relinquishing the house, I was to be set free from any further claim on the part of Lord Ward. Before the day arrived for the final surrender, I made a last vain appeal to his Lordship to permit a further trial of our experiment. It would, I knew, have been idle to attempt it had not new charities disclosed themselves. But I had been once more at work, preparing the way for the formation of an association, and with good promise of success, if only a brief respite could be obtained. It would be to little purpose to dwell upon a request which was curtly refused, were it not that Lord Ward's answer was so worded as to confirm the idea I had all along entertained, that the payment of rent and surrender of the house were two alternatives, compliance with either of which was to be construed into a satisfaction of all demands. Long since I had been led into a belief that the surrender would condone the default as to rent; and it was in harmony with this (however little it assisted me at the moment) to be told that if my possession was to be resumed, the burden of the arrears must be resumed together with it.

"My letter and the reply are subjoined:—

"Her Majesty's Theatre, 4th August, 1858.

"My Lord,—I have now advanced so far in my negociations as to justify me asking your Lordship to postpone taking possession till the middle or latter end of next month. If I have not yet brought matters to a conclusion, I beg you to ascribe it in part to my exhausted strength, physical and mental, which will require a fortnight's rest to enable me to resume the business with energy and success at the conclusion of a season when the opposing elements have been so strong. If you think it right to accord this, will you kindly favor me with one line. The taking possession would be too decided a publication of failure to leave the slightest hope of doing anything. Be this as it may, I am ready to acquiesce resignedly to whatever may be your Lordship's decision.

"I am, my Lord, yours truly,

"B. LUMLEY."

In answer to which his Lordship wrote on the 7th August.

"Dudley House, 7th August, 1858.

"Dear Mr. Lumley,—In reply to your letter, which I have received this morning only, I beg to say that I cannot entertain the request contained in it. I have allowed your regular season, and your cheap season to go on to their advertised conclusion to your gain—to my loss. But I will not grant one day's consideration more on any pretext whatever. If you and your friends have any *bona fide* negociation on foot, which involves a future and very large expenditure, *you will at once put an end to any question of my re-entering into possession by paying the arrears of rent*, and continuing your tenancy by virtue of the existing lease. If you have not, and it is a mere desire on your part (however natural it may be) to put off the evil day, I can only say I have made up my mind no longer to be the only sufferer. Mr. Benbow will be here this morning and will receive my instructions, on no pretence whatever, to delay taking possession on Monday morning. I regret the necessity, but have no alternative.

"And I am, your's faithfully, "WARD."

(*To be continued.*)

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WHICH IS RIGHT?—The *Niederrheinische Musik-Zeitung* and the *Neue Berliner Musik-Zeitung* agree in the fact that the accomplished Herr Joachim lately married, in the Palace Church at Hanover, Mdlle. Weiss of the Royal Opera-House in that capital. So far so good. But the first named periodical goes on to say the marriage took place on the 3rd of June, while the last asserts that the date of the happy event was the 10th of the same month. While awaiting further intelligence on the subject, we may observe that the Queen and the Princesses, besides a numerous and brilliant assembly of less dignified personages, witnessed the ceremony.

A LIVERPUDDLIAN VIEW OF M. GOUNOD.

Were the marvellous rapidity with which Monsieur Gounod has risen to celebrity considered as an *avant garde* of future events, it might indeed be supposed a new musical era had burst upon the country of his birth; but if calm reflection be used in the examination of this wonderous reputation, a more rational inference will be drawn, and for once the *insouciant* Parisians are themselves the ones to place their composer before the tribunal of strict inspection, determined to "nothing extenuate or aught set down in malice," but to tranquilly analyse the real merit of the lately extolled author of *Faust*. When, four years ago, the French arrangement of Goëthe's poem was brought out at the *Théâtre Lyrique*, the Parisians hailed the advent of new music with the freshened pleasure of those satiated with the continual repetition of a well nigh worn-out stock. The romantic interest of the plot, the manner in which it was placed upon the stage, the gorgeous scenery and decorations, the costumes, the fair hair and German burliness given to the actors, all combining not only to enhance that interest, but to impart a life-like reality to the scenes represented, wherein Parisian skill in spectacular splendour reached its climax. The singers were of an inferior order, with the exception of Madame Carvalho, who in the performance of *Marguerite* realised the exquisite conception of her whom the great poet has left as the very type of womanly charm and purity. The opera was very successful, and M. Gounod's name became enrolled among the fortunate musical caterers for the public. Satisfied with the *spectacle*, charmed with two fine choruses, fascinated with the story and delighted with Madame Carvalho's delineation of its poetic heroine, the Parisians accepted the music without bestowing upon it too severely strict a criticism, such leniency being also in accordance with the theatre, which as of fourth-rate order held forth no pretensions to the fastidious and the *exigeants*. Four years have passed, during which *Faust* continued to be played at intervals, the happy *run* being aided by the *prima donna* being the wife of the theatrical manager, and her finding in the character of the gentle *Marguerite* a source for the display of her talent. The unexpected elevation of M. Gounod to European notoriety has, by placing him on a higher standard, also raised the medium through which he is now regarded, causing the qualifications for such a position to pass under the closest review. According to Parisian judgment, M. Gounod is not quite worthy of the rank so suddenly attained; nor is this opinion based upon the natural law of prophets never being duly estimated in their own country, but on a clear and calm examination of his music. Dr. Johnson has defined genius "to be that without which knowledge is inert and learning useless." The great lexicographer was too large in mind to admit a view; but there might, indeed, be a strict application of it with regard to music, which, of all the arts, being the most dependant on inspiration, becomes bald and hollow when only treated through the laws of learning. In Paris M. Gounod is considered a fabricator of music, but not an inspired composer. In the choruses he has displayed two happy ideas—one being the novelty of old men singing together with the shrill treble of old age, the effect produced by the union of tenor voices; the other being the soldiers' chorus, based on a large broad phrase, well carried out, and sustained. That last sentence embodies a full criticism on *Faust*, for it is precisely because M. Gounod does not carry out and sustain his phrases that his music loses inspired strength, and becomes either insipidly commonplace or utterly incomprehensible. At the commencement of every *morceau* an idea is implied, exciting hopes that progression will gradually render it distinct and clear; but, alas! disappointment is the only result. A passage full of promising beauty, over which the *connoseuri* hang in anticipation of rich enjoyments, is all at once merged into what is *flat* and unmeaning, through which the composer seeks to display his profound science at the expense of the simply beautiful. This is a grand mistake, and one into which imitators of a school often fall. M. Gounod has endeavoured to vie with German musical profundity; but he forgot that to Beethoven and Mendelssohn the depths of count rpoint and the skilful intricacy of harmony were used as means to an end, that end being the richest gratification to the ear, instead of making them serve as learned reasons. *Faust* would be of use to the perseverging students who sought to acquire a full knowledge of the algebra of music; but as the rendering of melody and the true purpose of song, the scholar must look elsewhere. To use one of their own Parisian phrases, the music of *Faust* is too *décousu*, too much cut up into little details, without any defined *suite*. Nowhere is this so provokingly displayed as in the garden duet, which for dramatically romantic situation is of itself a treasure to a composer, and it would seem at the outset as if M. Gounod were worthy of possessing it. The opening phrase is of such exquisite beauty as to gain for its creator undying fame; but just when the enchantment of its listeners is excited comes the cold bleakness of scientific modulations, which causes the ear to lose itself in unmeaning confusion, out of which again rises, like an oasis in the desert, another passage of intrinsic value, but so brief as to leave no impression in accordance with its real worth. Such floating gems as these would seem to indicate the possession of natural powers, and that were M. Gounod to lay aside his earnest desire to arouse the esteem and respect of the learned only, he might be able to claim the lasting admiration of the general public. That this present *furore* created by *Faust* will be of long duration remains a problem to be solved by time. Its creation is of easy explanation, for in the dearth of new music that of M. Gounod has been a thing of welcome to the wearied Londoners, who rush into the *engouement* for the French composer on the principle, as the Paris critics declare by their own saying, that "in the kingdom of the blind the one-eyed are kings."—*Anna Whitty.*

MONDAY POPULAR CONCERTS.

The 130th concert (on Monday) was for the benefit of Mr. Sims Reeves. Rarely has so dense a crowd been squeezed into St. James's Hall. The great tenor, in splendid voice, sang three pieces—"Deeper and deeper still," "The Message" (Blumenthal) and "Adelaide" (accompanied by Madame Arabella Goddard), in all three winning enthusiastic recognition of his high merits. In other respects the singing was worthy the occasion; Madame Alboni adding "Lascia ch'io pianga" (Handel), and "E Amore un ladroncello" (*cosi fan tutte*), Mr. Santley "Già la stella del mattino" (Pinsuti), and "Oh, ruddier than the cherry," to the most attractive of the vocal programme. It was, in fact, triumph after triumph. The pianoforte sonata—Beethoven's last (C minor, Op. 111)—was one of the most wonderful performances with which ovon Madame Arabella Goddard, "Beethoven's High Priestess," has ever delighted the patrons of these admirable concerts. This was another triumph, and of the most legitimate. Boccherini's delicious sonata in A, with Signor Piatti (who has made the name of the prolific composer of Lucca again familiar to the world) at the violoncello, and Mr. Benedict at the piano, was again a genuine treat. The quartets—Beethoven's in D, Op. 18, of Haydn's in C (with variations on the Austrian Hymn)—performed by Herr Japha, Herr Wiener, M. Schreurs, and Signor Piatti, formed the Alpha and Omega of this very capital concert, for which Mr. Sims Reeves deserves the thanks of his friends and the musical public. The next concert (the 131st, and last of the 5th season) is for the benefit of the zealous and indefatigable director, Mr. S. Arthur Chappell, on whose behalf Mr. *Punch* has a word to say elsewhere.

A PLEA FOR THE MONDAY "POPS."

(From "*Punch*.")

What is popular music? "Oh, nigger-songs, of course," says Jones, "and melodies of the Music Halls, like '*The Black Cat tooted in Blue*,' or '*The Scavenger's Great Grandslaughter*.'" Well, Jones, you may be right, and music such as this may (more's the pity) be thought popular. People without brains may like hearing brainless music, and, as "more geese than swans do live, more fools than wise," senseless jingle-jangling tunes must doubtless become popular. But that epithet has lately been applied to better music, and it rejoices us to notice that the application daily is becoming more well founded. Twenty years ago good music was supposed to send people to sleep, and only Philharmonic lunatics were thought able to endure it. Nowadays, however, good music is known better, and therefore better liked. A *sonata* or *concerto* of quite twenty minutes' length is listened to without a gabble or a gape: and good music is so popular that at the concerts which *par excellence* are known to us as "Popular," nothing else is ever played.

To the director of these Concerts which have given so much pleasure to so many people, the thanks of all who love good music are deservedly now due; and as the Director takes a Benefit next Monday, their thanks should be expressed by their presence on that night. This is the last of the "Monday Pops" that will be heard this season, and we hope that Mr. Chappell will have a good St. James's haul.

PARIS.—The Vocal Associations of the Left Bank of the Seine have given their first entertainment, under the direction of M. Bazin, in the Cirque Napoléon. The Prefect of the Seine was present. The second concert will be under the direction of M. Pasdeloup, who, by the way, is about to get up a performance, with a numerous chorus and orchestra, of Mendelssohn's *Elijah*.

CONCERTS.

Miss Edwards gave a *Matinée Musicale* on Saturday, at the residence of Mrs. Brinsley Sheridan, in Grosvenor Place. The rooms were filled with an elegant company, among whom were noticed—Mrs. and the Misses Sheridan, Lord and Lady Dufferin, The Hon. Mrs. Norton, Lady Dillon, Lady and the Misses Verner, Lady and the Misses Kaschbull, Lady Montomary and the Misses Cunningham, Mrs. Kelk, Lord Doltimore, &c., &c. Miss Edwards was assisted by Madame Badia, Signors Ferranti and Solieri, as vocalists; and Herr Louis Ries (violin), Herr Elsner (violoncello), Herr Oberthür (harp), Signor Giulio Regondi (concertina), and Herr A. Ries (pianoforte), as instrumentalists. The fair concert-giver appeared in the triple capacity of pianist, vocalist, and composer. She played with Herr Oberthür that gentleman's duet, for pianoforte and harp, on airs from *Lucrezia Borgia*, as well as some solo pieces—viz., "Dans les bois" (Heller), "Loreley" (Tedesco), and two of the *pensées fugitives* of Heller and Ernst—with Herr Ries. She sang "Dove Sono" and "Ave Maria," by M. Gounod; and a new song by herself, entitled "Separation," the poetry by Miss Anna H. Drury, of which we can say that both words and music are superior to the generality of things of the kind. In all her performances Miss Edwards produced a favorable impression. Herr Elsner (violoncello), from the Philharmonic, Dublin, deserves mention for the excellent quality of his tone, and the neatness of his execution. The performance of the duet on airs from *Der Freischutz*, for concertina and harp, by the arrangers, Signors Regondi and Herr Oberthür, is also entitled to praise; as well as the execution of Vieuxtemps's Caprice for the violin, by Herr Ries—accompanied on the pianoforte by Herr Aloys Ries. Signors Solieri and Ferranti, in the "All Idea" duet, and the latter in Rossini's "Tarantella," seemed equally to please the audience; and not less so Madame Badia in two songs. Signor Campanella and Herr Ries accompanied the vocal music.

Herr S. Lehmeyer gave his annual concert on Saturday afternoon, June 27th, at Messrs. Collard's Rooms in Grosvenor Street. He was assisted by a goodly array of artists, including Mesdames Gordon, Eleonora Wilkinson, Rose Hersee, Sig. Monari Rocca, Mr. Lawler, and M. Jules Lefort, as vocalists; while Messrs. W. Ganz, Wiener, Goffrie, R. Blagrove and Paque figured among the instrumentalists. Herr Lehmeyer, who has been long established in London, has, since the occasion of his first annual concert some years ago, been advancing surely in the estimation of the public, as was proved by the reception he met with last Saturday from a most fashionable audience, and the applause which greeted his efforts. Herr Lehmeyer is a pianist of no ordinary talent; his style is distinguished by brilliancy and finish, while his conception is invariably that of an intelligent and conscientious musician. He took part, with Messrs. Goffrie, M. Paque, Messrs. R. Blagrove and Reynolds, in Hummel's Grand Quintet in E flat minor (Op. 87); with Herr Goffrie in the "*Andante con Variazioni*" from Beethoven's "Kreutzer" Sonata; and with Herr Wilhelm Ganz in a grand "Duo Concertante" for two pianos. He also appeared as a soloist, in which character he wound up with a "Marche brillant" of his own—a very effective and clever composition, which elicited unmistakeable marks of approbation, and, if we are not mistaken, will soon find its way into the drawing-room. Want of space compels our entering in detail the remaining pieces in the programme, and merely describing at length the manner in which they were given by the various artists. We must, however, make one exception in favor of Miss Rose Hersee, a young and interesting aspirant for vocal honors, who gave the aria: "Caro nome che il mio cor," from *Rigoletto*, and a new song: "Hide not thy beauty," with admirable taste, and was deservedly rewarded by loud applause, dealt out with no sparing hands. Altogether, the concert was a most agreeable one, and reflects great credit on Herr Lehmeyer as a pianist, composer and *entrepreneur*. It was excellently attended.

Miss Grace Lindo's First Concert (Dudley Gallery), on Tuesday afternoon, was very successful. Miss Lindo, formerly a pupil of Signor Ferrari, made her *debut* as a concert-singer in London about three years ago, and was favorably received. She subsequently went to Paris, where she resided some time, and became one of the frequenters of "*salons*." In one respect the performances of Miss Lindo were almost unprecedented. She sang in four languages:—Donizetti's *cavatina*, "l'Amor suo," Handel's "Lascia ch'io pianga," and Signor Ferrari's "Vieni, vieni," in Italian; Schubert's "Wildvögelein," in German; Adolph Adam's "Cantique de Nöel," in French; and Balfe's "I'm not in love, remember," in English. These performances pleased no less by the unpretending style and excellent method than by the vocal charm exhibited. If we were called upon to make a selection from the six songs we should perhaps give our preference to Handel's *aria* and Balfe's ballad. But all were good and all applauded. Miss Lindo was assisted by Fraulein Liebhardt, Mdlle. Linas Martorelle, Miss E. Wilkinson and Soldene, Herr Reichardt and Mr. Allan Irving; also by Mr. E. Aguilar (pianoforte), Herr Oberthur (harp) and M. Lebouc (violoncello). A new duet for harp and pianoforte on airs from *Norma*, by Herr Oberthur, played by the composer and Mr. Aguilar, was greatly admired, as were also two solos for the pianoforte—"Dream Dance," and *Gallop Brillant*, "Couleur de Rose"—the composition of Mr. Aguilar, and two harp solos: "Meditation" and "La Cascade"—the composition of Herr Oberthur, executed by their respective composers. Herr Reichardt was encored in his "Cradle-Song," and Fraulein Liebhardt in Proch's "Morgen-Fensterln," which the fair Austrian, by her expressive singing, has worked into popularity. Herr Goffrie succeeded at the pianoforte.

The Morning Concert of Herr Carl Deichmann, the violinist—given on Thursday, the 25th ultimo, at the Hanover Square Rooms, under the patronage of their Royal Highnesses the Duchess of Cambridge and the Princess Mary—was a "Monday Popular Concert," with a difference; the difference consisting not merely in the change of day and locality, but in the vocal and instrumental diffuseness which marked Herr Deichmann's programme. But for these differences, and and another or two, Herr Deichmann's concert might have passed for a "Monday Popular Concert." The great pieces selected Haydn's Quartet, in D major (Op. 20, No. 4), for two violins, viola, and violoncello; and Schumann's Quintet, Op. 44, in E flat, for pianoforte and same "strings," the executants being Messrs. Deichmann, Weiner, Webb, Piatti, and Dannreuther. Haydn's quartet showed some very fine playing, the second movement, *Adagio affetuoso*, creating a great effect. Whatever chance Schumann's quintett might have had of making a sensation was lost, by its being placed at the end of the programme. Spohr's *Scena Cantante*, for the violin, was admirably played by Herr Deichmann, and extremely well-accompanied on the pianoforte by Mr. Walter Bache. This and Signor Piatti's performance of Boccherini's violoncello sonata, in A major, were the solo achievements of the concert. Schubert's pianoforte *fantasia*, in F minor, for four hands, by Messrs. Franklin Taylor and Walter Bache, was much admired. The vocal music was in excess. Miss Sara Dobson in "Rode's Air and Variations" and Miss Robertine Henderson in "Qui la voce" carried away the honors. A song for voice and violin, called "The Brook," by Herr Deichmann, sung and played by Miss Palmer and the composer, although pretty and well performed, did not seem to take with the audience like the *bravura* pieces. Mr. H. R. Eyres accompanied.

Herr Reichardt gave a *Matinée Musicale* on Wednesday, at the Hanover Square Rooms, under the most distinguished patronage, their Royal Highnesses the Duchess of Cambridge and the Princess Mary heading the list of patrons. He was assisted by Madame Lemmens-Sherrington, Fraulein Liebhardt and Herr Formes; by Miss Alice Mangold and M. Kuhe (pianoforte), and Mr. J. Aptommas (harp). M. Edition and M. Paque also were assisted by Herr Reichardt, but could not come, being detained at the Royal Italian Opera for a special rehearsal of *Faust*. Thus Herr Reichardt was unexpectedly deprived of two of his most powerful aids in the instrumental department. Herr Reichardt sang many times. His performances included Beethoven's "Adelaida;" three songs by Schubert—"Yes or no?" "The Trout" and "Hark, hark;" his own songs, "Love's Bequest," "Thou art so near and yet so far," "Cradle-Song" and "Barcarolle;" Rücken's "Lorelei" and "A Day Dream;" Fraulein Leibhardt gave three songs by Abt, and was encored in one; and Herr Formes sang "Non piu Andrai" with immense vigor. Herr Kuhe played two pianoforte solos, and Mr. Aptommas performed his own "Valse de Concert" on the harp. Conductors—Messrs. W. Ganz, C. J. Hargitt, Randegger and Signor Biletta.

Mdlle. Louisa Van Noorden's Matinee Musicale was given at Collard's Pianoforte Rooms on Tuesday, June the 2nd, under distinguished patronage. The principal feature of the programme was Beethoven's Trio, in E flat, Op. 1, for pianoforte, violin and violoncello, played by Messrs. Van Noorden, Pollitzer and Lidel. There was also a quartet for piano and strings, the composition of Herr Adolph Gollmick, played by the composer, MM. Pollitzer, Goffrie and Lidel. A solo for the piano by Mr. P. E. Van Noorden, a violin solo by Herr Pollitzer, a *fantasia* on the harp by Herr Oberthür, and Thalberg's "Tarentella" by Miss Jenny Wolf,—pupil of Mr. Van Noorden—made up the rest of the instrumental music. Mdlle. Van Noorden sang Mercadante's romanza, "Sorte avversa,"—from the *Due Illustri Rivali*—"Bel Raggio," the duet, "Dunque io son," from the *Barbiere*—with Signor Fortuna, and the duet, "Parigi O cara,"—from the *Traviata*—

with Mr. David Miranda. Mdlle. Van Noorden's voice is a true soprano, full-toned, and powerful of good quality. We might have desired more finish in the *scena* from *Semiramide*, but there was no lack of dramatic feeling, and the method was excellent.

THE MATINEE MUSICALE OF M. PAQUE, one of the most accomplished of living violincellists, was given at the residence at Belgrave Square, of that great patroness of the art, the Marchioness of Downshire, on Thursday, and attracted a brilliant assemblage of rank and fashion. The programme was not severely classic, but rather leant to the favourite miscellaneous kind calculated not to tax too acutely aristocratic ears. The artists were Mdlle. Parepa, Miss Robertine Henderson, Madame Sainton Dolby, Herr Reichardt and Signor Tagliafico, singers; and Miss Fanny Corfield and Mrs. Archer (pianoforte), and M. Paque (violoncello), instrumentalists. M. Paque played, with Mrs. Archer, Servais' duetto for piano and violoncello on *Pianthäuser*; his own solo on the *Ballo in Maschera*; romance composed expressly for the occasion by B. Tours; and his own fantasia on Scotch airs. M Paque only exhibited one phase of his talents to his high bred auditory; but that, no doubt, was what was most acceptable. In aristocratic drawing-rooms M. Paque can rely on his *bravura* playing solely; at the Monday Popular Concerts, and at other concerts where the classical element prevails, the excellent Belgian violoncellist is even a greater object of artistic worth! He knows how to accommodate his power to all styles, and to achieve success in all. The reputation gained by M. Paque in this country has been won hard and well, and, as the poet says, "may he wear it long." In halls of exclusiveness, and from an audience whose motto is "*Nil admirari*," any thing like enthusiasm is not to be expected. There was, however, when Mdlle. Parepa sang Herr Ganz's ballad, "Sing, birdie, sing," a slight flutter manifested in the bonnets, a faint stir in the crinolines, and a murmur from sweet lips like the humming of bees, which the charitable construed into an encore, and Mdlle. Parepa accepted. Among the best vocal performances were Herr Reichardt's "Adelaida," Miss Robertine Henderson's "Sombre Foëla," and the duet for soprano and contralto from *Semiramide* by Miss Henderson and Madame Sainton-Dolby. Herr Wilhelm Ganz conducted.

COLLARD'S ROOMS.—The Pianoforte Quartet Association (Messrs. Baumer, Carrodus, Bastous and Pettit), gave the third *Matinée* of the series on Thursday; it was well attended, and appeared to give the greatest satisfaction. The vocalists were Mrs. Merest, and Madame Helen Percy. The former was much applauded in her own song "The Genius of the Spring" and the latter in "Deh per questo." Miss Bactens, a very young lady, also sung "L'Ardito" and joined Madame Percy in Mendelssohn's duets, "I would that my love" and "Maybelle."

HERR CHARLES OBERTHÜR'S THIRD AND LAST HARP RECITAL was given on Saturday week, at his residence, and, as well as the first and second, was fully attended. The singers were—Madame Laura Baxter, Miss Eleanor Armstrong, Miss Grace Lindo and Mr. Willyes Cooper; the instrumentalists—Herr Oberthür, Mr. Aguilar, Signor Guglielmo Regondi, Mr. Lazarus and Herr Elsner, violoncellist from the Philharmonic Concerts, Dublin. Herr Oberthür's share of the programme comprised Parish Alvar's concerto, in E flat, for harp solos, the orchestra parts adapted for the pianoforte; *fantasia* for harp, "Bonnie Scotland;" Duo on airs from *Oberon*, for harp and concertina, with Signor Regondi; duo, for clarionet and harp, *Romance sans paroles*, with Mr. Lazarus; trio for concertina, violoncello and harp, with Signor Regondi and Herr Elsner; and duet for pianoforte and harp, on *Norma*, with Mr. Aguilar. The last was a novelty, the joint composition of Herr Oberthür and Mr. Aguilar, and, as regards playing, was perhaps the gem of the concert. The duet for harp and clarionet was another admirable performance, as might be naturally expected from two such players as Mr. Lazarus and Herr Oberthür. These and the trio with Signor Regondi and Herr Elsner were loudly applauded. In short, Herr Oberthür's performances were in every way worthy his reputation. In the vocal music, Herr Oberthür's serenade, "An Evening Wish," with harp *obbligato*, sung by Miss Eleanor Wilkinson, created a marked sensation and was called for again; Miss Wilkinson, however, only acknowledged the compliment. Most worthy of note among the remaining vocal performances were Miss Gabriel's song, "The Forsaken," sung by Miss Grace Lindo, the same composer's "Good Night," by Mr. Willyes Cooper, and the canzonetta, "Fanciulle che il core," from *Dinorah*, by Madame Laura Baxter. Mr. Aguilar and Mr. William Carter were conductors.

HERR WILHELM GANZ'S MATINEE abounded in attractions. The programme was redeemed from the category of the pure "miscellaneous" by the introduction of Mendelssohn's sonata for pianoforte and violoncello, in B flat, Op. 45. and sundry ancient pieces for the pianoforte, or harpsichord, which Herr Ganz has inscribed in his new work entitled *Les Diamants Rétrouvés*, and which comprised Martini's "Bella Adorata" (A.D. 1796), L. Kozelsch's *Fête villageoise* and *Chaconne* (A.D. 1753), and Paradies' "Bon Vieillard" (A.D. 1746). These relics of antiquity were listened to with great interest and loudly applauded. In Mendelssohn's sonata Herr Ganz was assisted by M. Paque as violoncellist, ensuring thereby an excellent performance for that splendid work. Several compositions of Herr Ganz were introduced in the selection, of which it must suffice to name three solos for piano, "The Maiden's Regret" (transcription of a German song); "Paroles d'Amour" (*Romanza*); and "Qui Vive" (*Galop de Concert*); all of which were played by Herr Ganz, and all greatly admired, the last being unanimously encored. A new mazurka, too, by Herr Ganz, greatly pleased. A large portion of the selection was assigned to vocal music. Mdlle. Parepa was encored in "Sing, birdie, sing" (Ganz), and the "Laughing Song," from *Manon Lescaut*. Fraulein Liebhardt was encored in Proch's "Morgen-Ensterlin." The other singers were Miss Eleonora Wilkinson, Miss E. Soldene, Madame Lemaire, Herr Reichardt, and Mr. Allan Irving. Mdlle. Parepa and Herr Reichardt sang the duet "Laissez moi," from *Faust*, admirably. Messrs. Benedict and Ganz were conductors. The Hanover Square Rooms, where the concert took place, was crowded in every part.

BARBER-SURGEONS AND THEIR HALL.—The pole, which even now, in country places, projects over the shaver's shop door, indicated at first that persons might be bled there, as the patient, when phlebotomy was performed, grasped a tall rod, to keep the arm steady. Of course clever men soon appeared amongst the barbers, and in no long time began to practise as medical men—on the whole no doubt with advantage to the inferior classes; their right to do so was quickly recognised by custom, and Henry VIII. granted them a charter of incorporation, which for several centuries was the sole document which made their occupation legal. On entering from Monkwell Street, the building shows signs of neglect and decrepitude, and first you come into a rather spacious hall, which is not often used, and, though elegant in its proportions, is bare and dirty. Quitting this, you enter an inner hall, probably sixty feet long by thirty wide, full of objects of the highest interest. There are several windows at the back, but the light is principally derived from a circular lantern in the centre, and this is a singularly beautiful specimen of the architect's talent. It is very lofty, and is encrusted at every point with exquisitely delicate carvings of fruit and flowers in every possible variety, "not done in plaster," said our cicerone, "but cut out of the solid wood." The walls covered with extremely fine original paintings, look wonderfully fresh and well preserved, scarcely any of them showing the slightest appearance of decay.—*London Scenes and London People.*

THE GRESHAM PROFESSORSHIP.

To the Editor of the MUSICAL WORLD.

SIR,—If your correspondent, "C. Sharp," will consult the City archives, he will discover that various well-known musicians or *dilettanti*, to the sacred number of seven, have been invited to deliver probationary sermons, as the ordeal of their fitness for the Gresham Professorship. I only hope that you will keep your eye upon the proceedings, and take care that the mantle of Edward Taylor be not allowed to fall upon the lecturer who can best expound local rights, original sin, or anything discordant with genuine music. I am, Sir, &c., SUB-DOMINANT.

[The "*mantle* of Edward Taylor"! What next?—D. PETERS.]

VICE-CHANCELLOR'S COURT, JUNE 29.

(*Before Vice-Chancellor Sir* W. P. WOOD.)

BOUCICAULT *v.* DELAFIELD.

This case raised a question of some importance and novelty upon the construction of Copyright Acts in reference to the *Colleen Bawn*. The bill was filed by Mr. Boucicault, September, 1861, to restrain defendant from representing at the Theatre Royal, Preston, the dramatic piece called the *Colleen Bawn*, or any imitation, &c., of it, and especially the water-cave scene in which that well-known sensational incident of the "tremendous header" is introduced. An *ex-parte* injunction was obtained at the time of filing the bill, and defendant, in the meantime bankrupt, had taken no steps to get injunction dissolved until December last, when case was brought before this Court. Proceedings were then fully reported in *The Times*. Case now came on for hearing, and question argued was as to right of plaintiff to sue in this court, the *Colleen Bawn* having been first represented in America, so as to bring case, as argued by the defendant, within provisions of International Copyright Act (7 Victoria, cap. 12), and not the general Copyright Acts. Judgment reserved. Sir Hugh Cairns, Mr. Southgate, and Mr. Dickinson appeared for plaintiff; Mr. Willcock and Mr. Graham Hastings for defendant.

MONDAY POPULAR CONCERTS.

ST. JAMES'S HALL.

THE ONE HUNDRED AND THIRTY-FIRST CONCERT.

MONDAY EVENING, JULY 6, 1863.

THE DIRECTOR'S BENEFIT

AND

LAST CONCERT OF THE SEASON.

PROGRAMME.

PART I.

QUARTET, in D (Op. 44), for two Violins, Viola, and Violoncello . *Mendelssohn.*
MM. Leopold Auer, L. Ries, Schreurs, and Piatti.

SONG, "O salutaris hostia." Madame Sainton Dolby . . . *Cherubini.*

SONG. Miss Banks . . . . . *Schubert.*

ROMANCE, in F, for Violin solo. Herr Leopold Auer. . . . *Beethoven.*

SONG, "Dalla sua pace." Mr. Sims Reeves . . . . . *Mozart.*

SUITE DE PIECES (with variations on "The Harmonious Blacksmith"), for Pianoforte alone. Madame Arabella Goddard. *Handel.*

PART II.

VARIATIONS on the March from *Preciosa*, for two Pianofortes . *Mendelssohn*
Madame Arabella Goddard and Mr. Charles Halle.

SONG, "Sing, maiden, sing." Mr. Sims Reeves . . . . *Sterndale Bennett.*

SELECTION FROM BAGATELLES. Mr. Charles Halle . . *Beethoven.*

CANZONET, "The Spirit Song." Madame Sainton Dolby . *Haydn.*

PRELUDE, SARABANDE, and GAVOTTE, for Violoncello solo, with Pianoforte Accompaniment. Signor Piatti . . . *Bach.*

SONG, "The Lark." Miss Banks . . . . . *Glinka.*

QUARTET (No. 60), for two Violins, Viola, and Violoncello . *Haydn.*
MM. Leopold Auer, L. Ries, Schreurs, and Piatti.

Conductor—Mr. Benedict.

To commence at Eight o'Clock precisely.

Sofa Stalls, 10s. 6d. and 5s.; Balcony, 3s.; Admission, 1s. To be had of Messrs. Chappell and Co., 50 New Bond Street, &c.

MONDAY POPULAR CONCERTS.

Just Published,

A PHOTOGRAPH of a GROUP of INSTRUMENTALISTS, which includes likenesses of Madame Arabella Goddard, Mr. Charles Halle, Herr Joachim, Signor Piatti, M. Sainton, Mr. Lindsay Sloper, Mr. Benedict, &c., &c., by Alexander Bassano, Size, 13 in. by 8 in. Price 10s. 6d.

Chappell & Co., New Bond Street.

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To Publishers and Composers—*All Music for Review in* The Musical World *must henceforth be forwarded to the Editor, care of* Messrs. Duncan Davison & Co., 244, *Regent Street. A List of every Piece sent for Review will appear in* The Musical World.

To Concert Givers.—*No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in* The Musical World.

BIRTH.

On the 28th of June, at 15 Queen Anne Street, Cavendish Square, the wife of Wilhelm Ganz, Esq., of a son.

The Musical World.

LONDON: SATURDAY, JULY 4, 1863.

*THE Beethoven Monument in Heiligenstatt** is the title of an elegantly printed pamphlet (published by the Typographical, Literary, and Artistic Institution of Zamarski and Co., Vienna), which gives us a representation of the Monument, and the surrounding country, details of the erection and uncovering of the Monument, and a musical appendix containing a "Cantata for the uncovering of the Beethoven Monument, set to music for four male voices and accompaniment, by B. Randhartinger." The profits of the pamphlet will be devoted to the fund for keeping in order the space around the Monument.

Heiligenstatt ("*Sanctus Locus*" in old deeds, and therefore not be written "Heiligenstadt") is a neat village, resembling a small country town, of 215 hearths, and 4,500 inhabitants, who, for centuries, have prodneed excellent wine, and who take their agricultural and horticultural produce to Vienna, which is close to them. Beethoven resided here on several occasions in the summer, and on a favorite spot on the banks of a brook, under a group of hazels, in the avenue which leads from Heiligenstatt to Nussdorf, and which is now called the "Beethovengang," or "Beethoven's Walk," stands the simple monument: a colossal bronze bnst, upon a marble pedestal, tapering off towards the top. It is surrounded by an iron railing, erected by the Verschönerungs-Verein (Embellishment Association) of Heilingstatt. The bnst is modelled and cast in bronze by the Baron von Fernkorn. The monument was to be uncovered on the 22nd June,† weather permitting, and delivered over, by Dr. Anton Heidmann, the President of the Association, to the parish of Heiligenstatt, on the condition that the inhabitants would take care that it should be protected, and the hazel trees under which the great master so often used to sit be preserved as long as possible.

At the ceremony of unecovering the Monument the Cantata we have mentioned above was to be sung, and a speech, written by Dr. L. A. Frankl, spoken by Herr Forster of the Imperial Theatre. The speech is printed, with a number of pieces of poetry, etc., in the pamphlet, and contains, among other things, the following passages:—

"Let everyone who was a contemporary of immortal men be proud of the fact! We ourselves were, and that, too, at a time when the tongue was compelled to be dumb, and when war was waged upon the free expression of the mind in our native land. Then it was that the music of the modern Titan undertook to sing men's indignation, and give utterance to the hymn of Freedom, so that men's hearts and minds should not unlearn and forget them!"

In the evening there was to be a grand concert to celebrate the occasion in the Park Saloon. After an excellent prologue (also printed) by Joseph Weilen, there is to be a performance of compositions by Beethoven, carried out by Helmesberger's Quartet, Herbeck's Gesangverein, the Männergesangverein, &c.

Among the poems, one called *Beethoven's Kirmess* relates

* From the *Niederrheinische Musik-Zeitung.*

† It was erroneously announced by some German papers, that the Monument was uncovered on the 15th June. The ceremony, it is true, had been fixed for that date, but was postponed in consequence of the unfavorable state of the weather.—Ed. M. W.

a trick played by the master and three joyous companions, while L. A. Frankl recounts another anecdote to the following effect, founded upon a Heiligenstatt tradition, and, as far as we are aware, hitherto unpublished.

It appears that, on a winter's day, Beethoven, totally unconscious of the frost and snow, wandered up hill and down dale till he arrived at a small hollow in the road. Here he stayed completely absorbed in his thoughts. A cart, laden with wood, came up a little time afterwards, but the driver stopped his horses. Two more carts followed, and, not being able to pass the first, were, of course, brought to a stand still. Meanwhile, Beethoven remained totally unconscious of the obstruction he was causing, for the idea of the *Eroica* had just struck him. The second and third carters halloed out and asked the first why he did not proceed, but he only made them a sign to be silent. At last Beethoven resumed his walk, and the first carter, turning to the others, said—"That was the first musician in Vienna—I did not want to disturb him. At present you can drive on. Come up!" the last apostrophe being directed to his horses.

NAPOLEON, by the grace of God, and the national will, Emperor of the French, to all present and to come, greeting: on the report of our Minister of State, we have decreed, and decree as follows:

Art. 1. The functions assigned, by the decree of the 24th November, 1860, to the Ministers without portfolios, are transferred to the department of the Minister of State.

Art. 2. The ministry of the Imperial Household takes the title of Ministry of the Imperial Household and of the Fine Arts.

Art. 3. Are henceforth separated from the Ministry of State and placed under the Ministry of the Imperial Household and of the Fine Arts, the administration of the Fine Arts, the French Academy at Rome, the school of Athens, the special school of Fine Arts, the Gratuitous Schools of Drawing, the works of Art and Decoration for public edifices, public Fêtes and Ceremonies, encouragements awarded in the Fine Arts, Subscriptions, Indemnities, to Artists, Artistic Travels and Missions. The theatres, the Imperial Conservatory of Music and Elocution, the branch establishments connected with the Conservatory, the superior administration of the Opera, the examination and authorisation of dramatic works, encouragements awarded to dramatic and musical art; the historical monuments, the Museum of the Thermes and of the Hôtel de Cluny; the administration of the buildings belonging to the civil branches of the government; the Imperial Asylum of Saverne, the general direction of the Archives of the Empire; the publication of the Correspondence of the Emperor Napoleon I.; the Administration of the Imperial Order of the Legion of Honor; the services transferred to the Ministry of State by articles 2 and 3 of the decree of the 24th November, 1860.

Art. 4. The following branches of the public service are separated from the Ministry of State and transferred to the department of the Minister of Public Instruction: The Imperial Institute of France, the Academy of Medicine, the School of Charters, the Imperial Library, the Mazazin Library, the Library of the Arsenal, the Library of St. Geneviève; the general management of the Libraries, the *Journal des Savants*, subscriptions to literary and scientific works, encouragements and assistance afforded to savants and literary men, scientific and literary missions.

Art. 5. The administration of Public Worship is separated from the Ministry of Public Instruction and transferred to the department of the Minister of Justice.

Art. 6. Transactions with the *Moniteur Universal* will belong to the department of the Minister of the Interior.

Art. 7. Our Minister of State, and our Ministers of the Imperial Household and of the Fine Arts; of Justice, of the Interior, and of Public Instruction, are hereby charged, each in what concerns him, with the carrying out of this decree.

By the Emperor: NAPOLEON.

BILLAULT, Minister of State.

Done at the Palace of Fontainebleau, the 23d June, 1863.

THE KONIGSBERG MUSICAL FESTIVAL.*

THOUGH we have for years been accustomed to thank the Musical Academy here for all our great musical performances in the way of oratorio, that admirable institution, which devotes itself to pure art alone, has this year given us such a musical festival as we never had before. A great many months since, the Festival (the third given by the Academy at intervals of two years) was mooted by the president of the institution, Dr. Friedrich Zander, and it has now, in everything relating to business matters, been carried out, with the most happy result, by his own unaided energy, without the assistance of a committee or, indeed, of any one whatever. As a fact worthy of being recorded in connection with this gentleman, I must mention the programme which he drew up, and which contains old, more recent and quite recent works, admirably distributed over the three days. The executants consisted of the numerous chorus, and the instrumentalists of the Academy, besides the additional forces of the Sängerverein, local orchestras and amateurs, as likewise a contingent from four provincial towns. The solos were sung by Mdlle. Anna Becky, from Berlin (a pupil of Stern's), soprano; Mdlle. Pochmann, from the theatre here, contralto; Herr J. Schild, from Leipsic (a pupil of Herr Götze's), tenor; and Herr Simons, from the opera here, bass. All the ladies and gentlemen named executed their task very satisfactorily. The place in which the performances came off was the Muscovite Hall (which holds more than 5000 persons) in the Royal Palace. The acoustic qualities of the hall were good only as far as the middle of it, but then it was at most only two-thirds full.

The proceedings of the first day, under the direction of Herr Laudien, began with the Setting of the 100 Psalm by Handel, a somewhat stiff, but, for all that, very sterling contrapuntal work. It produced a rather cold though elevating effect, and acted as a vigorous musical introductory speech. Beethoven's Ninth (Choral) Symphony followed. The first two movements, *allegro* and *scherzo*, were, unfortunately, taken at somewhat too rapid a pace. The first movement is properly, if we consider the crotchets, a *moderato* movement; nay, the conductor ought even to beat quavers. The composer has added the word "*maestoso*." This also must be taken into account. The "*allegro*" refers only to the four quavers of the ¾ bar; but these four quavers are the pulse of the whole movement. The *scherzo* must not be without a certain weight of accent and rhythm the first quavers in each bar must, so to speak, resemble so many high-springing balls. This *scherzo* is different from that, for instance in the "Eroica." The latter also expresses grand and elevated feeling, but, for all that, goes quickly and lightly. The

* Correspondence of the *Neue Berliner Musik-Zeitung*.

scherzo in the "Ninth" must have something fearful about it; it must pourtray the humour that has gone through the sorrow of a whole world, and then, laughing at that sorrow, raises itself above it. The last movement with chorus passed over, wonderful to relate, without the usual ill-luck, nay, more, with a certainty for which the members of the various Königsberg choruses, who executed this part of the programme without the aid of singers from other places, and the conductor deserve praise. After this, Mendelssohn's "Walpurgisnacht" appeared almost like child's play; there seemed to be no difficulties in it, and all the vocal part went splendidly. The orchestra, however, was not always in tune. The effect of the work was exceedingly favorable.

On the second day we had detached orchestral pieces, solos, and choruses for male voices. The "Suite in D" by Sebastian Bach, and Cherubini's overture to *Anacreon*, opened respectively the first and second part of the concert. The pieces executed by the Männergesangverein, under the direction of Herr Hamma, were Schubert's "Nachtgesang im Walde," and Schumann's "Glück von Edenhall" (Uhland). Beethoven's G major Concerto, for piano and full band, played by Herr Anton Rubenstein, afforded the public a great treat. Mdlle. Anna Becky sang Beethoven's oft-heard air, "Ah, perfido!" When shall we have a new concert air? I wish a prize were offered for one! Herr Schild made an excellent selection in the air, "Nur ein Wunsch," from Gluck's *Iphigenie auf Tauris*. To wind up, Schumann's duet for two pianofortes, "Thema und Variationen," was performed by Herr Adolph Jensen (1st part), and Herr Anton Rubinstein.

On the third day, Herr Rubinstein conducted his own oratorio, *Das velorene Paradies* (*Paradise Lost*), founded upon Milton. The work produced an electrical effect*—as might have been expected, a universal feeling of enthusiasm having been previously spread through all the musical circles of the town by the members of the chorus during the rehearsals, which, by the way, were admirably conducted by Herr Laudien. The first part contains the division of good and bad into the hosts of Heaven and Hell, led on by the Archangels and Satan; the second part pourtrays the Creation, and the celebration of its beauty; while the third depicts the fall, the banishment from Paradise, and the repentance of the sinful pair. The chorus has a great deal to do; Satan, "a voice" (that of God), as well as Abdiel, have, however, important parts. The composer-conductor—who was warmly greeted at the conclusion—expressed himself in terms of unqualified praise, especially to the chorus.

With the pleasant reminiscences of this Festival will be permanently combined our thanks to the givers of it.

To the Editor of THE MUSICAL WORLD.

SIR,—Now that the English Opera Association (Limited) has been in existence two years, it can scarcely be said to be premature to enquire when its sphere of usefulness is to be enlarged. A golden opportunity was lost during the Exhibition year. A brilliant and successful season of six months, such as any decently appointed company might then have secured, would have done much to establish its reputation, both with the general public and that particular portion of it which would be willing to subscribe towards the support of a real National Opera.

Continued inaction would seem also unnecessary. Besides the artists who sing in the winter at Covent Garden, there are, *Sopranos:* Lemmens Sherrington, Florence Lancia, Anna Whitby, Augusta Thompson, Elena Conran (Madame Grisi's *protegée*), &c.; *Tenors:* Sims Reeves, Swift, Tennant, H. Haigh, Elliot Galer, A. Braham, Miranda. *Barytones* and *Basses:* C. Braham, C. Durand, Henry Drayton, O. Summers, Lawler, Walworth, Distin, &c.; and even *Contraltos:* Adelaida Phillips (the Signora Philipi of continental theatres), Emma Stywood, Fanny Huddart, &c.

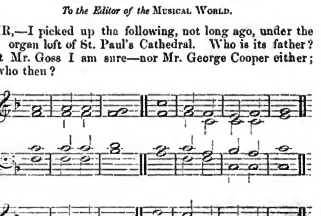
Some of these are not first-rate vocalists certainly, but all more or less accustomed to the stage. Some new, and perhaps, first-rate *débutantes* might be found. Drury Lane Theatre also, redecorated and embellished regardless of cost, is to let. I am, Sir, your obedient Servant,

ALPHA.

A FOUNDLING DOUBLE CHANT.

To the Editor of the MUSICAL WORLD.

SIR,—I picked up the following, not long ago, under the organ loft of St. Paul's Cathedral. Who is its father? Not Mr. Goss I am sure—nor Mr. George Cooper either; —who then?



If its father is (and what composer is not?) a reader of *The Musical World*, let him declare himself, and oblige yours,

DISHLEY PETERS.

MUSICAL SOCIETY OF LONDON.

The summer conversazione took place in St. James's Hall, on Wednesday evening (the 24th ult.) In the course of the evening the following pieces of music were performed:—

Choral Part-Songs—"The deep repose of night" and "Orpheus and his lute." Mendelssohn and G. A. Macfarren; Fantasie Caprice—Violin, Herr Japha, Vieuxtemps; New Ballad (M S)—"As I did walk one summer's day," Madame Sainton Dolby. C. Salaman; Cantata—"La Gelosia," Signor Salvatore Marchesi, Luigi Rossi; Fantasia in B flat—Harp, Master Franz Pünitz (of Berlin). Parish Alvars: Air (*Le Domino Noir*), Mad. Lemmens Sherrington, Auber; Sleep Song, Mr. Sims Reeves, Rücken; Madrigals—"Ye silent groves" and "I saw lovely Phillis," Dowland and Pernell; Song—"Thine." Miss Helena Walker, Henry Smart; Valse—(Gounod's *Faust*)—Pianoforte, Herr Dannreuther, Liszt; Choral Part-Songs—"Oh say not that my heart is cold" and "The Forest," Henry Smart and Mendelssohn.

The performance of Mr. Sims Reeves was an unexpected pleasure. The eminent tenor happening to be present, gratefully volunteered a song, and we need scarcely add that his offer was accepted in the same spirit in which it had been made. The conversazione was as brilliant, if not as numerously attended, as any of its predecessors.

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* The original German term is "*Zündete*" ("set on fire"). Suppose Herr Anton Rubinstein were to come over here and try the effect of his oratorio on the Thames?—J. V. B.

ROYAL ITALIAN OPERA.

M. Flotow's *Martha* was reproduced on Saturday night, with yet another (a third) representative of the heroine. The first Martha having failed to win the good graces of the public, and the second (Mademoiselle Fioretti)—much to the regret of all lovers of genuine singing—having absconded without notice, Mademoiselle Adelina Patti was enlisted as substitute, to the unanimous satisfaction of a crowded and brilliant audience. As an instance of this young lady's very remarkable ability in matters of acting, it of little, her performance of Lady Enrichetta may fairly be cited. Madame Bosio, who—together with almost every one of her contemporaries—would see nothing dramatic in the part, used to content herself (and enchant her admirers) with looking like a lady and singing like a nightingale. Mademoiselle Patti, however, has the dramatic instinct so strongly within her that she detects character, or at least the germ of character, where others fail to perceive it. Her Martha is as graceful a bit of acting, half comedy, half sentiment, by turns vivacious and impassioned, as could be witnessed. The wayward caprice, the shy coquettish touches—"*espiègleries*," as the French say—that mark the earlier scenes, before Lady Enrichetta has become Martha, and Martha sentimental, are as prettily conceived as the sentimental tone that colors her interviews with the moody love-struck Lionel. There is truth and earnestness in all Mademoiselle Patti does; and thus her Martha stands before us, not an ingenious piece of mechanical contrivance, ever and anon emitting soft and dulcet sounds, but a portrait of humanity, life-like, winning, and full of charms. This ripeness of histrionic perception, exhibited at so early an age, is the gift which, more than any other, is liable to influence the future career of Mademoiselle Patti. Since 1861, when she first took London by assault—for never was a more sudden and unexpected apparition—it has with gradually increasing conviction(s)given arrested the attention of those who, from the first, impressed with her singular capacity (she was scarcely 18 when she made her *début*), have carefully watched her progress. The music of M. Flotow was not likely to offer any difficulties to so accomplished a vocalist; and, on the whole, it would be difficult to imagine it better sung. The vivacity she imparts to the quartet at the spinning wheels, the graceful feeling and unobtrusive sweetness with which she warbles—in its native unadorned simplicity—the exquisite romance, "Qui sola vergin rosa" ("The last rose of summer"), are alike charming praise. Both quartet and romance were encored on Saturday night—the latter with enthusiasm; and no wonder, for a more faultless specimen of ballad singing has rarely been listened to.

Signor Mario (Lionel) was in his happiest mood, although he courteously declined to accede to the unanimous desire of the audience by repeating the well-known air, "M'apparì tutt' amor;" and Madame Nantier Didiée, Signor Graziani, and M. Tagliafico (Nancy, Plunkett, and Lord Tristan) were all that could be wished in their respective parts. The orchestra and chorus were perfect; Mademoiselle Salvioni, in the *pas de trois* of the very spirited scene at the Fair, danced with her accustomed agility and grace; and the whole performance passed off with unwonted spirit.

On Monday *Masaniello* was given, and on Tuesday *Martha*.

On Thursday M. Gounod's *Faust*, under the name of *Faust e Margherita*, was produced, with a completeness and splendour not surpassed in any of those magnificent operatic spectacles for which this theatre is renowned. Each of the "*tableaux*" into which the opera is divided was a masterpiece of picturesque effect only equalled by the admirable arrangement of the stage business. The chief characters were sustained by Madame Miolan-Carvalho, Madame Nantier Didiée, Mademoiselle Lustani, MM. Faure and Tagliafico, Signors Graziani and Tamberlik. Three pieces were encored—the quaint strophe allotted to the old men ("Nei dì di riposo"), in the opening chorus of the second act; the first song of Mephistopheles ("Dio dell'or"); and the martial chorus with which Valentine and his companions celebrate their return from the wars. The principal singers were called on several times in the course of the evening; and at the end of the third act M. Gounod himself was summoned before the curtain. The performance did not terminate until half an hour past midnight. The house was crowded with a brilliant, but not very enthusiastic audience. *Faust e Margherita* will be repeated this evening.

HER MAJESTY'S THEATRE.

On Tuesday *Il Ballo in Maschera* was given, and a night's repose allowed to M. Gounod's weary *Faust*. It was a very fine performance, on the whole, Mdlles. Titiens, Trebelli and Volpini, Signors Giuglini, Delle Sedie and Gassier sustained their usual parts. In the *divertissement* of the last act Mdlle. Pocchini made her first appearance. It is three years since we last saw her. She has grown intensely fat (something after the style of Mdlle. Piccolomini), but dances better than ever. Her *pas de deux* with Signor Fisal was a *chef d'œuvre*.

On Wednesday (extra night) and Thursday *Faust* was given for the 11th and 12th times. To-night we are promised (for a novelty) *Norma* with Mdlle. Titiens as Norma, Mdlle. Artôt as Adalgisa, our old friend Signor Geremia Bettini as Pollio, and an unknown bass, with a queer name—Signor Baggagiolo,—as Oroveso.

PHILHARMONIC SOCIETY.

The eighth and last concert of the present (the 51st) season took place on Monday evening (Hanover Square Rooms). The programme is subjoined:—

PART I.—Sinfonia in C, No. 1; Mozart. Aria, "Pietà, Signore;" Stradella. Fantasia Appassionata, Violoncello; J. Hiatt. Aria, "Deh, vieni," (*Nozze di Figaro*); Mozart. Overture (*A Midsummer Night's Dream*) Mendelssohn.

PART II.—Sinfonia Eroica; Beethoven. Duetto (*La Favorita*); Donizetti. Sonata Pastorale, accompanied on the Piano; Tartini. Overture (*Guillaume Tell*); Rossini. Conductor—Professor Sterndale Bennett, Mus. D.

The performance of the symphonies and overtures was in every instance admirable, and Signor Piatti's playing (although we did not greatly care for either of the pieces he selected) was marvellous. The singing was what might have been expected for Mdlle. Artôt and Signor Delle Sedie. Our contemporary, *The Daily News*, has some excellent general remarks upon the Philharmonic, which we have great satisfaction in appending:

"The Philharmonic Society has existed more than half a century. During that long period it has pursued its primary object with undeviating consistency and uniform success. This object has been the cultivation of orchestral music by the study and performance of the symphonie works of the greatest masters. With this view an instrumental orchestra was formed and organised—a band at that time unequalled in Europe; and it is an unquestioned fact, that within a year or two of the commencement of its labors the symphonies of Beethoven, the great colossus of the orchestra, were generally known and better understood in London than even in any part of Germany, the land of the composer's birth. But the attention of the Philharmonic Society has not been confined to the works in existence at the time of its foundation. It has kept pace with the progress of orchestral music; and it is to the direct encouragement and stimulus given not only to the genius of Beethoven, but also to his greatest successors, Spohr and Mendelssohn, that the world owes some of the greatest of their works. But the Philharmonic Society, in thus bringing forward new compositions, has been careful to ascertain that they were worthy of being brought forward. This, which has been a cause of the society's success, has often been made a charge against it. The society has been accused of neglecting its duty of encouraging young (and especially native) composers by performing their works. The answer plainly is, that the society has never acknowledged such a duty. Its purpose has always been to make the public acquainted with the greatest works of art through the medium of the best possible execution. The programmes of the Philharmonic Concerts during the last fifty years show the production of many orchestral works—symphonies, overtures, and concertos—by English composers; but none of these were admitted till it was ascertained by careful trial that they were worthy of the honor. Many have retired, and hence much irritation, resentment and blame on the part of the aggrieved composers and their friends; but the society, in spite of obloquy, has adhered to its principle of action, and it has been well for the society itself and the progress of music in this country that it has pursued a firm and consistent course. Of late years circumstances are greatly changed, and the Philharmonic Society has to contend with difficulties unknown before. The progress in orchestral performances has been greater than in any other branch of the musical art. Formerly the Philharmonic Society stood alone; now it has more than one rival, and there are other orchestras not inferior to the Philharmonic. It has also to contend with that formidable difficulty—cheapness. The public can hear the music performed at its concerts, given elsewhere, for a quarter of the money. For these reasons the fall of the Philharmonic Society has often been predicted—by its enemies with exultation, by its friends with apprehension. But enemies and friends have been disappointed alike. The Philharmonic Society stands its ground against the utmost efforts of competition and rivalry. Far from sinking into decay, it is now stronger, richer, more active, more vigorous in its management than when it was five-and-twenty years younger. Its pecuniary prosperity is a matter of fact, not of opinion—a question simply of pounds, shillings, and pence. The estimation in which its management is held may be inferred from the undiminished interest with which its proceedings are regarded, not only by the more and more enlightened English public, but by the people of every musical country in the world."

WIESBADEN.—Mdlle. Adelina Patti is engaged for a series of concerts in this place, Mannheim, and Frankfort. She will arrive in August.

VERDI'S "AROLDO."

From the *New York Tribune.*

Last evening (May 4th) was unpropitious for the Muses, especially as they put on a spick-and-span new dress—new at least to this latitude—in the shape of an opera by the redoubtable Signor Verdi. We beg to mention, as a stage *aside*, that this opera is not new in Italy. Years back it was born and baptized under the name of *Stephen** or something of that sonority. But *Stephen* was murdered. There was something in the plot worse than politics, namely religion, for the land in which it saw the light: there was Protestantism and Olympus knows what all in the story, and so *Stephen* was martyred and forbade the boards. But happily an opera has a dual life. It is words and music; and although the words were killed—they were but the letter, while the music was the spirit which gave the work life. So *Stephen* was relashed literature-wise. A new text was set to music. And the result is before us. The plot has the merit of simplicity. Harold, a knight bedevilled by the preachings and screechings of Peter the Hermit, leaves, like an ass, a beautiful young wife to recover the holy sepulchre. The wife must love something, as Harold was away so long hanging at the heathen, and assisting, probably, in that memorable transaction, the capture of Jerusalem, when the victors put the Jews inside the wall to death—believing, in their ecstacy, that they were the Original Jacobs who were guilty of the crucifixion (so history reporteth of the blood zeal and fury of the invaders, who thus and there abolished time to the tune of twelve hundred years). The love of the wife of Harold for something was only a sort of flirtation after all, but it terribly distressed Harold on his sudden return, for he saw that Mrs. Harold behaved in a monstrous queer manner generally. Mrs. Harold, however, wishing to give over the flirtation, writes a letter to the gentleman, and pins the note in a well-bound volume for his "single eye." The course of true love, however, runs rough, and this letter was picked out by Harold of the well-bound tome lying on a table, in a grand ball-room, where knights in real armour were doing everything but dance. Harold availed himself of the opportunity to denounce his wife in a most tempestuous manner before the whole crowd, who, previous to that time, had been elaborately gay, and singing like doves to the soft accompaniment of the brass tubes and kettle drums, and cymbals and great drum. The Harold lady, however, had a father, who interfered, and made the quarrel his own. The *pater-familias* did not allow the documents to be read, and so-forth. Finally, Harold is about to kill the sentimental gentleman who admires his wife; but a Hermit, a man with a bass, bass-voice, and that truculent manner which is peculiar to right to stage-hermits (who were the Broadway squad in the rough, of the Middle Ages), interferes, and assures Harold that bloodshed is contrary to the canons of the church. Harold, being a good sort of a fellow, relents, spares the sentimental lover, and departs to Scotland. Notwithstanding that country was the dullest place in Christendom at the time, Harold contrived to exist there, but only as a Hermit—in company with the other Hermits. Mrs. Harold being out on an excursion, her husband's return to the wretched, one fine morning, upon the very coast where the Hermits were. One of the Hermits, finding that the sentimentalist had been killed by the irate father of the lady, and being assured that the whole affair amounted to nothing but a little pastime to while away dull hours during his Saracenic hegira, and feeling finally complimented thereby, rushed into the lady's arms. Not necessary to say that this Hermit was the junior member of the dry-bean and cold-water firm. There is of course a terrible (musical) pother, leading, one would suppose, to no end of lyrical bloodshed; and there is bitter disappointment felt by the audience that blood did not stream down the stage, and overwhelm the prompter in the immensity of tragic wrath. But when authors forget their duty and make jolly conclusions, all the critic can do is to utter a caveat and submit. The music, the main thing, now claims a word. Up to the time of the apparition of Bellini's *Il Pirata*, in or about the year 1828, Rossini's music, and that of a few imitators, ruled. The introduction of a new style, in which a large simple theory and practice of declamation—(and after all the talk about recent musical declamation, we find nothing superior or purer in its *genre* than the revelations of that now old work *Il Pirata*) —had an immense effect on the works of others. Donizetti, like a skillful general, changed *fioriturі* tactics, and wrote his *Lucia*; and no composer could hope for mercy who did not accept the new light—that is the old one—the Gluck theory of declamation—adding thereto the higher ecstacy of modern, and the nineteenth century, melodies, and the increased sonority and prominence of the orchestra, with the fresh and improved instruments. In this opera of *Aroldo*, we find the new school —phrasing, climax, declamation—all adopted—but with the touch of genius of course—for without that, Signor Verdi could not have made his mark. The first act—often the least impassioned one of dramas and operas, in this instance rules the night. It is the most surcharged with melody and interest. The *finale* of the second act, however, is one of the best pieces in the opera: it is splendidly worked up. The baritone's solo—a piece of sweet revenge in prospect—is a happy inspiration. The *prima donna* is all grief—and in dulcet tones means to do poetical justice; but the plot is against her—and it is only in the fourth act that her happiness is achieved.

There was not so large an audience present as we expected—but there was a great deal of applause—and we beg to say quite as discriminating as it would have been in any European Opera House. The cast of characters was as follows; Aroldo, a Saxon Knight, Signor Mazzoleni; Mina, his wife, Mlle. Ortolani Brignoli; Egberto, father of Mina; Godrin, a Knight Crusader, Herr Rubio; Enrico, cousin of Mina, Signor Reliniart; Bryan, a Hermit, Herr Muller; Ellena, cousin of Verdista among us.—Ed. M. W.

* Query Stiffello.

[The foregoing Yankee description of an opera by Verdi unknown to this country will be doubtless read with interest by the innumerable Verdista among us.—Ed. M. W.

A CANDLE HELD TO SPARK.

To the Editor of THE MUSICAL WORLD.

SIR,—Dr. Spark's *Sacred Harmony* is the second work of the kind which the author has brought forward. He published a collection of psalm tunes, chants, and organ interludes, as far back as 1847, and the fact of this being out of print, as well as in some respects deficient, has induced him (according to his preface) to issue the present volume, containing, in addition to the ordinary tunes existing in the former collection, some adapted for every variety of metre, together with *Sanctuses, Kyrie Eleisons,* and *Glorias.* The tunes are arranged for the chorus part in short score, a plan which commends itself very considerably, while it enables the organist to extract the separate parts with readiness, and transfer them to the books of his choir. Some of them, however, are arranged in full harmony, with a view to their being sung in unison by the congregation, pre-supposing that a full-toned organ is available. The tunes are given without words, except where the compiler has found that well-known hymns have been associated with certain music. This is a discreet determination; I have often met with collections of tunes where words were attached to each, and, very often, the most ludicrous inaptitudes. In his preface, Dr. Spark says:—"For the harmonies—in which nearly all the tunes, &c. (ancient and modern), are clothed—I am alone responsible. Finding it impossible to discover, in the multitude of books I have consulted, the 'Original Harmonies' of the old tunes (with very few and doubtful exceptions) I have ventured to employ my own. In these arrangements I have endeavoured to avoid the utter barrenness and poverty of harmony which by a gross misnomer have been commended for 'simplicity;' at the same time, I have scrupulously eschewed such bold and chromatic progressions as would make the various voice parts difficult to sing, and rob the tunes of their individuality and ecclesiastical character." Though desirous of giving Dr. Spark credit for his industry and musicianship, I cannot quite admit the special excurrency of which he speaks. There is certainly not a superabundance of chromatic progression, generally speaking, but in some of the tunes, to which church-goers have long been accustomed, I cannot help remarking that the ecclesiastical character has been infringed. I may instance St. Andrew's, in the last line of which occurs a discord, which, how agreeable soever as a specimen of harmony, is by no means consonant with the general firm and broad style of the tune, which has long been adopted with traditionally plain progressions. The author betrays his predilection for the chromatic genus in a tune, St. Monica, of his own composition, which opens with some simple harmonies, and promises to be a thorough *choral*, when towards the close the chromatic demon steps in, and the character of the tune is forfeited. Unfortunately, by the indulgence of this peculiarity in the penultimate bar, one of the notes of the chord is excluded, and the effect is rather bare than satisfactory. B natural in the bass, A flat in the tenor, and D for the first and second treble, would not be tolerated in a part-song, and in a solid sacred work should by no means have appeared. The views of the country of compilers of psalm tunes appear to be alike on the subject of harmonies. They seem to indulge their own ideas as to how the composer should have harmonized his tune, and to reject the various traditions which are, or should be, at their elbow. In my opinion, a discreet drilling of the traditionary harmonies is what is required, and an adoption of the plainest chords that can be employed without laying the author open to the charge of monotony. Simplicity does not necessarily imply barrenness and poverty of harmony. I observe that Dr. Spark has presented certain tunes in common time which originally appeared in triple. I may instance "Winchester," "Bedford," and "Angel's." I believe this plan has been adopted by many organists, and that it is to be accounted for by the fact that their choirs have such a tendency to sing the triple measure in these cases unequally, that the only way of remedying the evil, short of discarding the tunes, was to write them in notes of equal

length. Judging from this resolution of Dr. Spark's, and from his employment of occasional chromatic harmonies, I imagine that he intends his work rather as a concession to the supposed taste of the age than an effort to restore the perverted compositions of the church. Regarding his labors in this light, I must give him credit for labor and care. There are many old tunes which are not met with in any other collection, and the pens of some accomplished living authors have been invited to contribute. Of some tunes by Dr. Spark, that called "Leeds" is the best. There is a copious collection of single and double chants, and, as the psalm and hymn tunes are 100 in number, the work is sufficiently large for ordinary purposes.—I am, Sir, yours respectfully, Dir.

Cuadlemas (*No. 1 Tinder-box Yard*).

WAGNER'S MUSIC.

To the Editor of "The Reader."

Sir,—Having read this day a short notice of Wagner's *Lohengrin* in your paper, permit me to write a few lines in his defence. I have known his works for some years, and have taken much trouble to understand his system. His *Tannhäuser* was produced at Dresden in 1845, and *Lohengrin* two years after; but, before this, an opera called *Rienzi* had appeared from his pen; and of this I would remark that Wagner is as well able to write melody in the usual sense as his master, Weber. *Rienzi* was full of melody, such as the world calls it; but after this a change took place—Wagner conceived that this was not the true aim of opera. The pre-Raphaelite painters had similar ideas as to academic teaching. This change in Wagner was gradual; and neither *Tannhäuser* nor *Lohengrin* shows the full development of this theory, if you can call it theory. In them you still see a slight deference to the old ideas. To see the full force of his writing you must study *Tristan and Isolda*, or the *Niebelungen*, his most recent works. There are also five charming songs, called *Fünf Gedichten*. Wagner's works will probably never be popular with the English opera going public—a public wholly different from the Sacred Harmonic public. The opera-public here, as in France and Italy, comes entirely for amusement, not to think or to care for the poetry of music. The young gentlemen of the stalls care, probably, much more for horse-flesh than for poetry; it is only the few in this country that care for the poetry of colour, for the sublime beauty of thought displayed in the works of our greatest pre-Raphaelite painters. In Germany the fashionable portion of the audience is very small. It is chiefly made up of respectable officials who have all received a university education; they are all given more or less to thinking; the gallery is full of students, who know something of metaphysics—are all thinkers; consequently your German public has higher ideas than a French or English one. Hence the popularity of Wagner in Germany. Wagner maintains that the true school of music before his time has been represented by Palestrina, and by Beethoven in his third period—*i.e.*, by men who sought to express the sentiment of the words by a combination of sounds, and not by a waltz à la Verdi. They wrote a continuous web of harmony to aid the words in expressing the hidden sentiment; consequently their melody is "*thematic*," broken and short, just expressing the words it is set to, and then deeply, richly, nobly colored by harmony and orchestration. Thus, in working out such a theory in opera, he demands that the musician must aid the poet; the first object is to have a noble poem, and then the musician is to aid the poet to express all that remains unsaid by him. Wagner says the effect he desires his music to make upon an audience is like that produced upon a man entering a lonely forest after leaving a noisy city. He hears sounds he has not heard—there is a lovely music of nature, a music of solitude, to which he will ever return with increasing pleasure, but which to repeat or remember is an impossibility. Such are his own words in the "*Lettre sur la Musique*," published a year or two ago in Paris. It is the application of the highest form of symphony to opera, and bears a close analogy to Beethoven's D Mass and Palestrina's school. Add to this, a most original instrumentation of his own, particularly the violin portion; and there is no undue prominence of wind at all. I trust you will give this letter admittance, as I have long been an earnest admirer of Wagner, and have always considered him to hold in music a position similar to that of our greatest pre-Raphaelite painters. According to Mozart, an opera is a disjointed series of airs (Italian); according to Wagner, it is a grand poem, aided by an equally grand symphony descriptive. With Rossini, the opera was reduced to a mere exhibition of the vocal art. Rossini wrote his airs for particular singers to show off peculiar qualities of voice or peculiar excellencies of execution. "Sciniramide" is a mere singing-school. Wagner has brought back the position of the singer to his proper place—viz., that of a declaimer of the poem; he sings a melodious recitative without any vocal exercises, shakes, roulades, &c.; and it is the orchestra that renders the descriptive character of the music, and "brings before the imagination' the sentiment and meaning of the poem." The singer is brought to his natural position of declaimer, the poet is exalted to the highest post, and the symphonist musician assumes his true character of aid to the poet. He and poet must be one in mind if not in person—co-workers indeed. I have the honor to be, Sir, Your obedient servant, A. W. Taylor.

Her Majesty's Theatre, June 13, 1863.

P.S.—Any one may study Wagner's views in his *Quatre Poèmes d'Opéra, précédés d'une Lettre sur la Musique*, published three years ago in Paris.

Moorfields.—When I remember Moorfields first, it was a large open, quadrangular space, shut in by the Pavement to the west, the hospital and its out-buildings to the south, and lines of shops without fronts, occupied chiefly by dealers in old furniture, to the east and north. Most of these shops were covered in by screens of canvas or rough boards, so as to form an apology for a piazza; and, if you were bold enough, in wet weather you might take refuge under them, but it was at the imminent risk of your purse or your handkerchief. As Field Lane was the favorite market for wearing-apparel at a low charge, so these stores afforded an endless choice of decayed upholstery to poorer purchasers;—a broken-down four-poster or a ricketty tent bedstead might be secured at almost any price. "No reasonable offer" was refused. It was interesting to inspect the articles exposed for sale, —here a cracked mirror in a dingy frame; a set of hair-seated chairs, the horse-hair protruding; a tall, stiff, upright easy chair, without a bottom; a cupboard, with one shelf left of three and with half a door; here a black oak chest, groaning to be scraped, so thick with ancient dust that it might have been the den of some unclean animal in Noah's ark; a wash-hand stand, with a broken basin; a hall clock-case, with a pendulum, but no dial; and other hopelessly invalided household necessaries, too numerous to mention."—*London Scenes and London People.*

Schwalbach.—M. Meyerbeer is taking the waters here.

Dresden.—The hundredth anniversary of Méhul's birth will be celebrated by a special performance of his opera, *Jacob und seine Söhne.*

Munich.—The principal topic of conversation at present is the approaching grand Musical Festival, which is fixed to come off on the 13th, 14th, and 15th September. There is some talk of getting up an excursion train from Vienna on the occasion.—The site for the new theatre is chosen. It is 60,000 square feet in extent, and the front side faces the Rondel.

Baden-Baden.—Viewed from a musical point of view, the present season will, perhaps, be the most brilliant ever known. In all probability there will be produced three new operas: *Nahal* (or *Narhal*), a fantastic opera in three acts by Ed. Plonvier, music by H. Litolff; *La Fille de l'Orfevre*, grand opera by MM. Leroy and Fournier, music by Edmond Membrée; and *Valaqe et Lotous*, comic opera by M. F. Jouvage, music by J. P. Rosenhain. In addition to these novelties, *La Colombe*, by M. Gounod; *Beatrix et Bénédict;* and some half-dozen other operas will be performed.

Ems.—The season has commenced under brilliant auspices. The Kursaal is already filled with the *élite* of European fashion. At the concert on the 9th June, there were upwards of 1,200 visitors present. The following artists are engaged for the concerts in August:—Mesdames Cabel, Artôt, Rosa Kastner, MM. Servais, Viver, Batta, Alard, Haumann, Blaëz, Lebean, etc.

Madrid.—It is still a matter of doubt whether Senor Mico will obtain the management of the opera. It is said that Mad. Penco and Senor Calzado's son are prepared to furnish the caution money. The Minister has not yet returned an affirmative answer. He requires, among other things, that Madlle. Patti shall be engaged, and that two new operas shall be produced. However, the matter will soon be decided.

Ghent.—On Sunday, the 21st June, this town celebrated the 100th anniversary of the birth of E. N. Méhul. An invitation was sent to every Vocal Association in France to take part in the proceedings. A chorus, composed expressly for the occasion by Camille de Vos, was sung by all the Associations present. It is a remarkable fact that, although it was a French composer in whose honor the festival was held, the far greater number of singers had come from Belgium.

STAGE-STATISTICS IN GERMANY. — According to the *Signale*, the number of persons employed in the various theatres of Germany amount, in round number, to the sum total of 5000. There are more than 200 towns which boast, at least for some months in the year, of possessing a theatre. There are 23 Court Theatres, to which must be added two enjoying subventions from government, namely the Neustrelitz Theatre and the Oldenburg Theatre. All the other theatres are private speculations. Berlin possesses eight theatres; Vienna, six (or now, since the burning down of the Freumann theather, only five); Hamburgh, four; Munich, four; Dresden, Hanover and Cologne, one each. There are German Theatres in foreign countries; Amsterdam and Rotterdam have two each; while Gothenburg, Paris, St. Petersburgh, Riga, Reva, and Helsingfors have one each. The extreme points in the Austrian dominions where German Theatres exist, are probably, Hermanstadt in Transylvania; Essegg in Sclavonia; Cilli, in Styria; and Lugos, in Hungary. Switzerland has German Theatres in Basle, Berne, St. Gallen, and Zurich, and America, in New York, Cincinnati, New Orleans, San Francisco, etc.—There were far more than a thousand "Starring" engagements of a short duration at the above mentioned theatres in the course of a year, and the number of novelties produced exceeded nine hundred.

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OUR CONTEMPORARIES.

[In last Tuesday's impression of *The Times* we find the subjoined *resumé* of the operatic season at Her Majesty's Theatre.]

The last of the performances at reduced prices took place on Saturday night. The opera was M. Gounod's *Faust* (20th performance), with the usual cast. The house was crowded in every part, and the audience quite as enthusiastic as numerous. After the opera the National Anthem was given. With the miscellaneous entertainment, "for the benefit of Mr. Mapleson," last (Monday) night, comprising selections from *Il Trovatore*, *Oberon*, and *Faust*, the opera season virtually terminated.

On the whole the season just expired has raised Her Majesty's Theatre in the estimation of the musical public considerably higher than it has stood for some years. Not only was the theatre renovated, cleaned, and rendered more comfortable before the doors were opened, but improvements of real importance have been satisfactorily accomplished. The band in particular has made marked progress—so much so, indeed, that Signor Arditi, whose influence over his followers is genuine, and whose excellence as an amiable, stands fairly near before the world as an operatic conductor of the first class. One incident in the season alone—the production of *Faust*—will always be remembered to his honor; for, admirable as was the "cast" of the principal characters, the wonderfully perfect manner in which the orchestral accompaniments were played, from the first scene to the last, had quite as much to do with the success of a work depending so largely on its instrumental coloring for effect. The chorus, too, is far superior to what it was last year, especially the men's voices, and only wants a slight numerical increase in order to satisfy the most exacting. The women's voices at present are less telling than the others; and here, chiefly, the comparative weakness of the chorus, when weighed against the power and efficiency of the orchestra, is felt. In the scenic department, under the superintendence of Mr. Calcott, and in all that relates to stage accessories, still a great deal remains to be done. We are aware that Mr. Mapleson has not the same means at command as Mr. Gye, who, in one respect—and that one of enormous consequence—possesses the amplest resources of any theatre in Europe; but amateurs can hardly have forgotten what Mr. Lumley did for Auber's grand opera, *L'Enfant Prodigue*, and other works, when Mr. Augustus Harris was his stage manager (1851). Well as *Faust* was got up, and in many respects, too, *Oberon*, they cannot bear the test of comparison with the achievements of those days.

A stronger or more generally serviceable company of principal singers than Mr. Mapleson this year provided for his subscribers could scarcely be desired—if, at times, it could possibly be felt at the moment, which is very doubtful. His chief *prima donna* has now no rival in her own special walk. If there were any fault with which to charge Mdlle. Titiens it would be a fault on the right side—that of having done too much. The zeal of this accomplished artist is almost without precedent. Like Giulia Grisi—to whose throne and sceptre she has succeeded, as Queen of Lyric Tragedy—she seems both willing and able to play almost any part in the operatic repertory. Out of the 15 operas represented at various intervals this season, only three are named in which Mdlle. Titiens took no part. She appeared seven times as Leonora in the *Trovatore*; twice as Elvira, in the *Puritani*; four times as Lucia di Lammermoor; four times as Lucrezia Borgia; three times as Selvaggio, in Signor Schira's *Nicolò de' Lapi*; three times as Valentine, in the *Huguenots*; six times as Amelia, in *Il Ballo in Maschera*; once as Norma; four times as Roiza, in *Oberon*; twice as the Countess, in *Le Nozze di Figaro*; once as Donna Anna, in *Don Giovanni*; and 20 times as Margaret, in *Faust*—in all no less than 67 performances out of about 70. Her most remarkable successes this year have been in Norma and Margaret—not because of their superior excellence when viewed by the side of her other efforts, but because the first showed how earnestly she is striving to become mistress of the *bona fide* Italian school, and because the last was a character which even her greatest admirers thought wholly out of her line. The result triumphantly proved them wrong, inasmuch as a Margaret more poetically conceived and beautifully represented, a Margaret more nearly approaching the ideal of Goethe's incomparable Gretchen, it would be hardly possible to see. The part in which Mdlle. Titiens challenged most discussion was that of Bellini's Elvira—the music of *I Puritani*, in the opinion of many good judges, being in certain respects unfavorable to the exhibition of her peculiar and in their way inimitable powers. The three operas in which Mdlle. Titiens did not sing were *Il Barbiere di Siviglia*, *La Figlia del Reggimento*, and *La Traviata*. In Rossini's comic masterpiece Mdlle. Trebelli, as Rosina, confirmed the favorable opinion she elicited last year. As the engagement of Madame Alboni was only for a limited number of representations, the performances of that incomparable singer were confined to two parts—Azucena (*Il Trovatore*), and Fatima (*Oberon*); and on certain occasions, when Madame Alboni's services were elsewhere in request, Mdlle. Trebelli supplied her place, to the general satisfaction, in both these characters; besides which she appeared, from time to time, as Maffeo Orsini (*Lucrezia*), Urbain (the *Huguenots*), the Sorceress (*Ballo in Maschera*), Siebel (*Faust*), Cherubino (*Figaro*), and Laudamia (*Nicolò de' Lapi*)—in which last the grace and meaning she threw into the charming romance, "La bella Mea," composed by Signor Schira and interpolated in the opera expressly on her account, obtained for it a popularity which transferred from the stage to the concert-room. The sparkling French opera of Donizetti and the lyric melodrama of Verdi brought forward one of the new singers announced in the prospectus — viz., Mdlle. Artôt, who, whether as the dashing Vivandière or the consumptive courtesan, showed talent, both as singer and actress, of a very high order. That Mdlle. Artôt—who besides these characters only assumed one other, viz., that of Adalgisa (*Norma*)—will be heard of again next year there can be little cause to doubt. Like Mdlle. Fioretti, at the rival house, Mdlle. Artôt convinced the London musical public that genuine art had still some representatives on the continent. Mdlle. Volpini—a young singer from the Italian Opera in Paris, whose name was not announced in the prospectus—produced an extremely favorable impression as Oscar, the page, in *Il Ballo in Maschera*, and made a more than creditable attempt, near the end of the season, in the far more responsible part of Zerlina (*Don Giovanni*). Mdlle. Therese Ellinger, from Vienna, early in the season, successively assumed the parts of Azucena (*vice* Alboni) and Maffeo Orsini (pending the arrival of Trebelli). This lady was also an unexpected acquisition, her name not having appeared in the prospectus. Of the other lady singers in Mr. Mapleson's company it is enough to say that Mademoiselle Louise Meriial, the Swedish *protégée* of Madame Goldschmidt Lind, has been eminently serviceable, although only two parts—those of Margaret de Valois (*Huguenots*) and Elvira (*Don Giovanni*)—fell to her share; that Madame Lemaire, always ready and always correct, took the character of Pucik, in *Oberon*, when that of Fatima devolved upon Mdlle. Trebelli; that Madame Taccani is remembered by her very natural impersonation of the old woman (Martha) in *Faust*; that Mdlle. Rosa Ersini (*anglicè* Rose Hersee) gave the popular "Drinking Song" in *Oberon* very prettily; and that Mdlle. Louise Liebhardt (a Hungarian, from Vienna)—another about whom the prospectus said nothing—by her assumption, late in the season, of the character of Susanna, in *Le Nozze di Figaro*, fully warranted the general satisfaction caused by a report that she is re-engaged for next year. Mdlles. Volpini, Ellinger and Liebhardt may thus fairly be accepted as atonement for the absence of Mdlle. Kaiser, Mdlle. Rosa de Ruda and Mdlle. Kellogg, all of whom had been announced. The greatest disappointment was occasioned by the non-arrival of Mdlle. Kellogg, a young singer who, in Gilda (*Rigoletto*) and other parts, has earned considerable celebrity at New York and various North American cities, and who had already once failed to answer to her name, in 1862—the excuse given, then, as now, "sudden and severe indisposition." Mdlle. Kellogg is said to be under 20, very good-looking, and possessed of dramatic powers that have awakened the admiration of no less respectable an authority than Miss Charlotte Cushman. On referring to the list of tenors, baritones and basses put forth in the manuscript preliminary documents, we find the names of three gentlemen who were not forthcoming. These are Signor Rovere, a barytone "buffo" in the "dry" style, one of the earliest apparitions on the first institution of the formidable rivalry at Bow-street, and subsequently engaged by Mr. Lumley, some 10 or 12 years ago; Signor Fagotti, a barytone "serioso," who played in Verdi's *Rigoletto* and Mercadante's *Il Giuramento*, when Mr. E. T. Smith gave Italian opera at Drury-lane Theatre; and Signor Bagagiolo, a bass, who was to have come out as Oroveso. The place of Signor Bagagiolo, at the eleventh hour, was unceremoniously filled by Signor Bossi, a gentleman who, with lively readiness, has shown himself apt, at a given moment, to assume any part that might be offered him, large or small, from Don Pasquale to Masetto. With Signor Zucchini at hand, there was no need of a dry Bartolo, or a dryer Sulpizio; and so Signor Rovere was not missed; while, with Signor Vialetti, M. Gassier, and Mr. Santley in the company, there were "singing barytones" enough and to spare, whether for serious or comic parts; and so no one cried out for "Fagotti." Signor Vialetti (an old favorite), after playing Giorgio, in the *Puritani*, and Basilio, in the *Barbiere*, vanished without a warning, and was no more heard of. M. Gassier has been indefatigable, representing many parts in various styles—Riccardo (*I Puritani*), Enrico (*Lucia*), Alphonso (*Lucrezia*), Troilo (*Nicolò de' Lapi*), "First Conspirator" (*Ballo in Maschera*), Mephistopheles (*Faust*), Babekah (*Oberon*), Figaro (both in the *Barbiere* and *Le Nozze*), Don Giovanni, for example—displaying more or less excellence in all. A more useful artist, and one with a larger repertory at command than this gentlemen it would be difficult to find. What is also a point of infinite consequence, M. Gassier never disappoints the public, and

thus is of the greater value to his manager. As much in this respect may be said of our countryman, Mr. Sanley, now without a superior as "*baritono cantante*" on the Italian boards. The improvement of Mr. Santley, whose first appearance in Italian opera is of such recent date, is astonishing. An accomplished singer he was from the first; but he has so completely mastered the language and habituated himself to the style and traditions of his new employ, besides making extraordinary progress in the histrionic department of his profession, where he was at one time sadly deficient (witness—to cite but two instances—his death scene as Valentine, in *Faust*, and his entire assumption of the venerable patriot, *Nicolò de' Lapi*), that the highest hopes may reasonably be anticipated of his future career. The parts sustained by Mr. Santley this year have been Count di Luna (*Il Trovatore*), Nicolò de' Lapi, St. Bris (the *Huguenots*), Germont the elder (*La Traviata*), Valentine (*Faust*), Scheramaim (*Oberon*), and—by no means least—Count Almaviva (*Le Nozze*), in which last his execution of the grand air, "Vedrai mentr 'io sospiro," was beyond praise.

In the tenor department Mr. Mapleson had literally an *embarras de richesse*; so much so that the three representatives of one of the popular character of Edgardo, in *Lucia di Lammermoor*, were brought forward at different periods—Signor Giuglini, Signor Baragli, and Mr. Sims Reeves. The second of these—a new-comer—may be dismissed in a line. His style of singing was so over-wrought that even a good voice and agreeable presence failed to enlist the sympathies of his audience. In plain language, though met with a fair amount of encouragement, Signor Baragli did not please; and his subsequent appearance in the last act of *Lucia* (only performance assigned to *Le Nozze di Figaro*) passed unnoticed. He was entrusted with no other part. Mr. Sims Reeves was engaged, towards the end of the season, expressly to play Sir Huon, in *Oberon*, for which his musical acquirements, no less than his splendid voice, eminently fitted him. This he should make his first appearance in a part which, during his early career, had won him celebrity in Italy and France, no less than in England, was only natural, and the enthusiastic welcome he obtained as Edgardo was recorded. His value in *Oberon* can hardly be overrated; and, remembering his fine performance of the character of Florestan in *Fidelio*, with Sophie Cruvelli (1851), it was unanimously regretted that Beethoven's great work should not have been revived for him, more especially as it was announced in the prospectus, and still more especially as all the frequenters of Her Majesty's Theatre were anxious to see Mdlle. Titiens in Leonora. Signor Giuglini, the other Edgardo, has again been one of the mainstays of the house. This polished Italian vocalist was never in higher favor, and has never served his director with more indomitable perseverance and zeal. Signor Giuglini appeared (with Mdlle. Titiens, Madame Alboni, and Mr. Sanley) on the first night of the season, (April 11) as Manrico, in the *Trovatore*, and has since then successively assumed the following parts: —Arturo (*I Puritani*), Edgardo (already included), Gennaro (*Lucrezia*), Lamberto, (*Nicolò de' Lapi*). Raoul de Nangis (the *Huguenots*), Alfredo (*La Traviata*), Riccardo (*Il Ballo in Maschera*), Don Ottavio (*Don Giovanni*), and Faust—his performance of which last-named character has raised him higher even than he stood before in the regard of Connoisseurs. Besides the rarely inaudible Signor Soldi, who has displayed his never wanting energy in the small tasks adioted to him, two other tenors have appeared—Signor Allessandro Bettini (husband of Madame Trebelli), a light tenor, unpretending, though by no means without ability, as his more than respectable attempts in such characters (among others) as Count Almaviva (Rossini's Count), Tonio (*La Figlia del Reggimento*), Oberon and Basilio (Mozart's Basilio), sufficed to prove; and Signor Germania Bettini, a "*tenore robusto*," who created so marked a sensation in Pollio, on the one occasion when Mdlle. Titiens played Norma, as to raise a strong and very accountable desire to see him in other operas. A seventh tenor would have been Signor Gambetti, but he, though named in the prospectus, did not appear. Mr. Sims Reeves, however (who had been announced), was a substitute unlikely to be viewed with disapproval. There remain to be mentioned Signor Delle Sedie, who only appeared in one part—that of Renato (*Il Ballo in Maschera*), which to him stands in much the same intimate relation as Count of Luna to Signor Graziani, each opera containing an air by the delivery of which each singer has gained a multitude of admirers; Signor Marchesi, who played Leporello, at the first and only performance of *Don Giovanni*, on the last night but two of the season, and whom it would be unwise to criticise on the strength of a single appearance; Signor Fricca,* a tall and powerful-voiced German bass (from Berlin), who represented Marcel in the *Huguenots*; and Signor Casaboni, also a bass, who has made himself useful in several subordinate parts, winning good opinions as the Commandant in *Don Giovanni*.

In addition to the operas we have named, the prospectus pledged the manager to bring out *La Forza del Destino*, M. Flotow's *Stradella*, Donizetti's *Linda di Chamouni*, and *Fidelio*. *Fidelio* has been alluded to; no one cares much about *Stradella*, an English version of which was produced, many years ago, at Drury-lane Theatre; while *Linda* was abandoned because Mdlle. Kellogg did not come; but the non-appearance of Verdi's last, and, according to many, *best* opera was a source of general disappointment. Next year Mr. Mapleson must redeem his pledge, and thus atone to his subscribers and the public. He has done enough this time in bringing out an entirely new Italian opera, for the first time on any stage (Signor Schira's *Nicolò de' Lapi*), and in giving *Faust* with so much admirable completeness that a mere sin of omission or two may be overlooked. Moreover, *Le Nozze di Figaro*—unexpectedly as it came, towards the latter end of the season—was so strongly cast, and so uniformly well performed (thanks to Signor Arditi), that every one regretted that it should be repeated oftener.

Signal efforts were made to restore the *prestige* of the ballet; but, in spite of the superlative dancing of Mdlle. Amalia Ferraris, the extreme agility of Mdlle. Pocchini (not many years ago as slight and lithesome as she was agile), the picturesque prettiness of the *divertissements* of *La Farfalella* and *L'Enfant de l'Amore*, the first for Ferraris, the last for Pocchini, and the grotesque humor of the ballet of action, called *Bianchi e Negri*, transplanted from the Scala, at Milan, to the London stage, by its author, Signor Giuseppe Rota, it is to be feared, hardly with the success anticipated—and this by no means on account of the absence of Mdlle. Berotta, who, though announced, did not appear. So now, with an acknowledgment of the politeness and civility of those in authority before the curtain, and especially of Mr. C. Nugent, whose benefit representation was assuredly not the least interesting event of the season—we take leave of Her Majesty's Theatre until next year.

[The same journal, in its impressions of Wednesday and Friday, contains the following articles on Mr. Alfred Mellon's summer concerts :—]

Mr. Alfred Mellon has resumed his promenade concerts, which in 1860 and 1861—first in the Floral Hall, then in the interior of the theatre—drew so many large and delighted audiences. To those who love music, and are unable to leave London in the summer months, such entertainments are a real boon. The Royal Italian Opera is one of the finest theatres for sound in Europe; and this is just as apparent when the stage and pit are thrown into one, with the orchestra erected in the middle, as on ordinary occasions, when the footlights intervene, and the band is on a level with the stalls. The arrangements for the present series of concerts are precisely the same as in 1861, with the exception that there is now communication between the promenade and the galleries—a convenience of which, except on very crowded nights, the visitors will doubtless take advantage. At the first concert, on Monday evening, there was a very large attendance, the promenade more especially being full, both in front of the orchestra and behind, where, according to custom, an elegant and well-furnished "buffet" invited attention.

The programme was one of varied attractions. Mr. Alfred Mellon's name is sufficient to convince his patrons that they will hear instrumental performances of the first class; and, indeed, a more efficient orchestra, with a greater number of eminent players in its ranks, than that which, on Monday night—"100 strong"—gave Auber's brilliant international Exhibition overture at the beginning, and the more elaborate, but no less brilliant, *Ouverture en forme de Marche*, composed by Meyerbeer for the same memorable occasion, at the end of the first part of the concert, has rarely been assembled. Meyerbeer's overture—as our musical readers will hardly have forgotten—has "Rule Britannia" for his principal theme of its final movement: the addition of "God Save the Queen" as a *coda*, though unannounced, was, therefore, both appropriate and effective. Auber's overture (like Meyerbeer's, splendidly executed) was followed by Mr. Mellon's own lively quadrille, entitled "The Dramatic College"—with the exception of the same composer's no less lively "Patti Polka," which terminated the second part, the only piece of *bonâ fide* dance music during the evening; for, of course, the ingenious orchestral arrangement of Weber's *Invitation à la Valse*, by M. Hector Berlioz, also included in the second part, belongs to a different and a higher school. Perhaps some might have preferred more dance pieces, and fewer solos. On this point we do not presume to offer an opinion; the solos may possibly have been in excess, and, with the aid of sundry encores have protracted the concert to an unreasonable length; but they were in almost every instance well received. The singer—only one, but that one "a host in herself"—was Mdlle. Carlotta Patti, whose "Swiss Echo," "Ah non giunge," and "Laughing Song" ("C'est l'histoire amoureuse") from Auber's *Manon L'Escaut*) are too well known to the public to need description. Enough that they were all delivered in Mdlle. Patti's peculiar manner, and not only surprised but fairly enchanted her hearers. The first and third being enthusiastically encored, she repeated the variation of the "Echo," and substituted for the "Laughing Song" the ballad of "Comin' thro' the

* Herr August Fricke, from Berlin.

rye," which she gave with an expression the originality of which appeared to charm the audience beyond measure. In Mdlle. Patti Mr. Mellon has made an acquisition likely to tell favorably on the pecuniary results of his undertaking. There were four instrumental solos, the most musical and the most eminently successful of which was Mr. Carodus's admirable performance of Herr Molique's *Fandango*, for violin (with orchestral accompaniment), at the end of which he was unanimously recalled. Better violin playing—nearer in execution, and more thoroughly in good taste—is not often listened to at a public concert. The other solos were, one on the flageolet ("The Cricket Polka"), by M. Bonnisau; one on the mandoline, by the blind Italian musician, Signor Gianni Vailati (*fantasia* on themes from *Il Trovatore*), a very extraordinary performance in its way—something, in short, that might fairly defy competition, if competition were at all likely upon such an instrument; and one on the cornet à pistons ("Carnival of Venice"), by Mr. Levy, who, as the programme informs us, is "about to depart for Australia." Each of these solos found numerous admirers, and was rewarded with vehement applause—Mr. Levy, in particular, being called upon to repeat some of his variations. Near the close of the second part the members of the band had a chance of distinction in Auber's fresh and sparkling overture to *Fra Diavolo*, of which, notwithstanding the mistake of giving the leading subject of the *allegro* to two trumpets instead of one, they availed themselves gallantly, as they had already done in an "Operatic Selection" founded on the most popular melodies from *I Puritani*, the solos given, in a very superior manner, by Messrs. Levy (cornet), Hauser (bassoon), Barret (oboe), Lazarus (flute), M. S. Pratten (flute), and Hughes (ophicleide). There remains but to mention two performances—the *adagio* and *scherzo* from Beethoven's Ninth (and last) symphony and a "comic *fantasia*," entitled "Theee Blind Mice"—"first mouse Mr. Pratten; second mouse Mr. Lazarus; third mouse Mr. Nicholson" —flute, clarinet, and oboe. How such things could ever be to be included in the scheme of one concert, and that concert held under the superintendence and direction of Mr. Alfred Mellon, conductor to the Musical Society of London, it is hard to explain. While the one elevates music to the highest regions of poetry, and goes hand in hand with the master-spirit of Beethoven, the other is a mere buffoonery. If there are people who find any amusement in exhibitions like the "Three Blind Mice," let a concert, or concerts, be got up wholly to their mind, and exclusively of similar materials; but to introduce such ab-urdities in a programme the most conspicuous feature of which consists of selections from the noblest work of Beethoven is to degrade the one without making the other appear a bit more respectable. It was enough, one would have imagined, to hear the movements from the Ninth Symphony between a "Swiss Echo" and a solo on the flageolet. Better have omitted them altogether.

On entering the orchestra Mr. Mellon was loudly applauded.

The first part of the programme on Thursday evening was, according to promise, exclusively devoted to the music of Mozart. The following was the selection:—

Overture (Idomeneo) ...	...	...	...	Mozart.
Air, "Deh vieni" (Figaro) ...			...	"
Concerto (D minor) pianoforte ...		...	...	"
Air, "Gli angui d'inferno" (Flauto Magico)				"
Symphony in C (Jupiter) ...	...	...	...	"

A more delightful concert could not have been desired by any one gifted with a taste for music. Happily—as the theatre showed on the present occasion—Mr. Alfred Mellon counts a very large number of genuine amateurs among his patrons; and these must have been gratified to their hearts' content. The overture to *Idomeneo*—the first of the great operas composed by Mozart in Germany—is more rarely heard in public than the majority of his dramatic preludes. *Idomeneo* was the opera written when the future author of *Don Giovanni* and the *Requiem* was courting the lady (Fraulein Constance Weber) who became his wife, and who, not too long after his death, married Here von Nissen, the subsequent collector and publisher of his correspondence. There is a passage near the close of the overture to *Idomeneo* as impassioned as anything in music—even in Mozart's music. The performance was for the most part admirable. The charmingly simple, and at the same time most elegant, serenade from *Le Nozze di Figaro* was sung by Madame Florence Lucia with true and unaffected expression. Nothing could have contrasted better with the overture; and nothing again could have followed the serenade with more legitimate effect than the magnificent concerto in D minor, for pianoforte with orchestral accompaniments—the noblest piece of the kind which Mozart (whose published concertos alone amount to upwards of twenty) has left. Like most of its companions this imperishable work was written *currente calamo*, for a concert to be held at some German town, in the course of one of his hurried professional tours. The father—Leopold Mozart—alludes to it in one of his letters, as about to be performed the day following that on which he was writing, though the *finale* had not yet been copied. Mozart, however, did not require much practice of his own (or, indeed, of any one else's) compositions. The greatest pianist (as Clementi was made to understand, in presence of the Austrian Court), he was also the greatest *improvisatore* of his day; and in nine instances out of ten would come before the public with a concerto for which the orchestral parts alone were written out. The rest—viz., the part for the principal instrument—Mozart would invent as he proceeded; and frequently (as used to be the case with the improvised "cadenzas" of Mendelssohn) he would play a single passage at the concert which he had previously played at rehearsal. But such genius is rare in the history of music; and it would be anything rather than judicious to say to a performer of the present day—"Go and do thou likewise!" inasmuch as he would, most probably, step forth from the ordeal considerably the worse for his temerity. Mr. George Russell—one of our youngest and most promising pianists—did wisely therefore to play Mozart's concerto with the music before him, and would have done still more wisely to adhere to the text as it stands in the German printed copies. Even Cramer (John Cramer), with others of equal rank, in ornamenting Mozart, have rather deteriorated from than enhanced the grace of his music. Where ornament is *de rigueur* it should be invariably *extempore*—according to the fancy and genius of the performer. Ornament at second hand seldom flows gracefully. The "cadenza"—a conventional liberty taken at certain points of the first and last movements—is quite another matter. Here the solo player, being left to himself, is responsible for all he attempts; and for this reason, should he not feel equal to measure his powers with those of the master upon whose work he is engaged, he acts prudently in resorting to some other recognized model only inferior to the original. Several of the "cadenzas" of Hummel to Mozart's concertos are fortunately engraved—which proves a great musical amateurs from many an infliction. Mr. Russell again did wisely to introduce, in the *allegro* and *prestissimo*, the "cadenzas" which Hummel wrote for the concerto in D minor. Both are *chef-d'œuvres* in their way, and might also have been signed "Mozart." Long as the concerto is, and throughout uncompromisingly severe in style, it afforded unqualified satisfaction—more especially the exquisite romance which separates the first movement from the last; and on retiring from the orchestra Mr. Russell was loudly applauded. The superb air of Astrafiammenza ("Queen of Night") from the opera of *Die Zauberflöte*—sung to the Italian text ("Gli angui d'inferno") by Mdlle. Carlotta Patti—was received with enthusiasm. Last, and best of all, the glorious symphony in C major, which some of Mozart's worshippers (not Mozart himself)—in consequence of the elaborate design and uniform grandeur that places it at the head of his orchestral works, if in absolute beauty of melody and expression it must yield, as a whole, to the symphony in G minor, and even to that in E flat—christened "Jupiter," was wonderfully well executed by the splendid orchestra under Mr. Alfred Mellon's direction. This was, indeed, the crowning feature of the concert. The symphony was given entire, with all the "repeats," excepting only that of the middle part of the *finale*—now-a-days seldom, if ever, observed; but not for an instant during this truly musical half-hour did the audience exhibit a sign of impatience. On the contrary, movement after movement was rewarded by hearty applause, while the end of the *finale* was followed by a genuine burst of approval.

The second part of the concert was miscellaneous.

THE OPERA OF "LORELEY,"

BY EMANUEL GEIBEL AND MAX BRUCH.*

As most persons are aware, several years ago, probably as far back as 1846, or, at the latest, in the beginning of 1847, Emanuel Geibel wrote an opera *libretto*, founded upon the Rhenish legend of the nixie of the rock which is called "Loreley," and rises precipitously from the Rhine above St. Goarshausen. This *libretto* was intended for Felix Mendelssohn-Bartholdy, who wished to set it to music, and, during his summer sojourn, in 1847, at Interlaken, Switzerland, did actually work on it. As the result of his labors, the music of the finale to the first act was published after his decease. It became generally known from being performed at concerts, and, at last, now and then, upon the stage. There do not seem to be any other fragments of Mendelssohn's *Loreley* in existence. Probably, it was the Undine, ellin element, and the supernatural nature of the scent altogether, which principally induced Mendelssohn to begin by composing the music of this finale. It is also possible he turned from the opera to devote his attention in preference to the oratorio of *Christus*, the fragments of which date from the same

* From the *Niederrheinische Musik-Zeitung*.

period. After Mendelssohn's death, Geibel had his *libretto* printed, but, from a feeling of veneration towards Mendelssohn, and from other motives, opposed its being set to music. We know as a fact that he refused to grant even Marschner permission to set it. It was not until the present time that, after hearing several numbers from the score of Max Bruch, during the latter's stay in Munich, he withdrew, out of kindness to that young and highly gifted artist, and on the assurance of competent musical judges, all opposition, and consented to the composition, performance and publication of the opera. He will not regret the course he has pursued, for his poem has fallen into good hands.

Modern poets subsequent to Brentano (1800), especially Heine (1823) and his countless followers have made out little of the unintelligible name of the rock ("*Ley*" signifies in the Rhenish dialect "rock," especially "slate-rock," whence shingles are called "*Leyen*" and slaters "*Leyendecker*," layers of "*Leyen*"). Concerning the syllable "*Lur*," scholars are not agreed—it comes probably from "*luren*," i.e. "*lauern*," "to watch," in reference to the act of keeping a look-out in two directions from the top of the rock, poets, we say, made out of this a Rhine Nymph, Lorelei, Lorele, Lore, etc., and supposed her actuated by a hatred for the whole male sex in consequence of the infidelity of a single member of it. The original legend contains nothing of this, but, by the magic of the nixie befooling the senses of her victims, merely symbolises, on the Rhine, as well as on the Danube and several inland lakes, the seductive danger of the water. Despite this, the form in which the legend has been re-cast by modern authors furnishes, both lyrically and dramatically, a good subject, and, on the whole, Geibel has turned it to good, and sometimes admirable, account, for the action and situations required in opera.

Geibel's "Lorelei" is Leonore, the daughter of Hubert, a fisherman, and keeper of a small inn, at Bacharach on the Rhine. Richly endowed with beauty and voice, she is beloved and respected in all the country round. The Count Palatinate, Otto, in the character of a huntsman, has won her love, but, obliged by his position to contract another marriage, comes, for the last time, to the rocky valley, where he first met her. He is resolved to discover to her who he is, but, at the same time, to renounce her. Leonore's melodious voice and sweet words of love deprive him of the strength to do so, and, as the sound of the vesper-bell reminds him that Bertha, his affianced bride, is awaiting his arrival at the castle of Stahleck, to become his wife, he tears himself away and rushes from the spot. The strains of an "Ave Maria" are wafted from the church to the valley, and Leonore, suspecting nothing, mingles in the choral song a prayer for the Count's safety and their mutual love. It always struck us, however, that this exposition of the piece wanted some hint of the supernatural element, afterwards so prominent, and the performance strengthened our previous impression. According to report, the poet and composer have added a song of water-nymphs as an introduction, following immediately upon the instrumental introduction. Why it was omitted at the first performance, we do not know, but we think it would be a gain for the entire work.

The scene changes to the valley of the Rhine, near Bacharach. This was wonderfully true to nature, and was taken from a point whence we perceive the venerable old town in the foreground of an extensive view. It was justly applauded. A fresh, joyous chorus of vine-dressers, and their leader, old Hubert, gave us an excellent notion of Rhenish life. The young female vine-dressers now make their appearance. One of them, in a pretty song of two strophes, announces to Leonore that she has been selected, in preference to any other maiden, to present "the wine of honour" ("*Ehrenwein*") to the princely couple whose approach, in solemn procession, is expected. The chorus then leaves the stage to go and meet the happy pair, but Reinald (barytone), a troubadour, calls Leonore back and confesses the love he entertains for her. She, however, refuses it with the words "This heart is mine no longer." This episode, though expressive as far as regards the words and music, would be better, perhaps, omitted, for it does not affect the plot subsequently, and stops it here in the first act, which requires shortening. The bridal procession approaches with a full chorus, Leonore advances to greet the bride, but, on recognising her lover in the Count Palatinate, sinks back senseless. On her recovering, the Count hastily leaves with the procession, while some female vine-dressers and Hubert conduct the latter's afflicted child home. It has now grown dark. The scene changes and transports us to a rocky valley, with the Rhine in the background. Now commences the finale, the words of which are well-known far and wide, in consequence of Mendelssohn's setting. The spirits of the Rhine rise from the waters and come forward between the rocks. Leonore appears, and, in consideration of a promise that she shall be deeply revenged on the unfaithful male sex, devotes herself to the God of the Rhine, as his bride, by casting the betrothal ring from the top of the rock into the stream below. The curtain falls. It descended at the first performance, amid tumultuous applause, and such will always be the case, for this finale is the out-pouring of fresh and youthful genius, which, at its very first flight into the region of grand musical form, announces its evident vocation for dramatic music.

The second act commences with the marriage festivities in the castle of Count Otto. His vassals are assembled in the festive hall, and, in a joyous chorus, are celebrating the praises of the princely pair, who take their places at table. Otto appears happy in oblivion of the past and the intoxicating pleasure of the present, but the song of the minstrel Reinald, singing the reward of true love and the punishment of unfaithfulness, awakes him from his dream. He determines to smother his reminiscences, when Leonore, with a golden goblet in her hand, advances from the crowd of maidens present. All the knights look with astonishment on the lovely creature. When, however, her sweet voice re-echoes through the hall, when she begins to sing of the delights and pangs of love, magic exerts its baneful power. The Count, no longer master of himself, pays no attention to the tears of his bride; all the knights are moved by a feeling of amorous ardour, but Otto refuses all their demands for Leonore's hand. The knights boldly defy him and the swords fly out of the scabbards. Leonore's voice is heard, and excites still more the fiery passions of the disputants, when Otto seizes her, and clasping her to his breast, crosses swords with the knights, who press upon him. At this moment, the Archbishop of Mayence, accompanied by priests and a retinue of armed men, enters the hall. The swords sink at his command. "The magic arts of Hell are here at work," exclaim the priests, and, in the name of the ecclesiastical court, the Archbishop leads off the sorceress Leonore. The scene changes, and we are transported to the entrance-hall of the castle chapel. The Countess Bertha, who has fled hither, laments her lost happiness and yearns for the repose of death. Hereupon, from out the chapel, which is separated from the entrance-hall only by a curtain, there resounds a chorus of priests, accompanied by the organ. This commences the finale. Bertha tears aside the curtain. We behold the Archbishop and his fellow-members of the ecclesiastical court. Before them is Leonore, while, at the side, are Otto, knights and people. Again does the organ swell forth, and the priests sing a solemn, gloomy strain. To the charge of having bound the Count by her magic spells, and to the menaces of the multitude, Leonore replies: "Lead me to death! I wish for no grace. My magic art is my torment; my spells, a broken heart; and there is One who knows wherefore!" At this, the feelings of the Archbishop and of the other judges are changed. They find no guilt in her, and declare her free. On hearing that she is acquitted, Otto rushes up towards her with the words: "Now art thou mine!" In reply to the "Hold!" of the Archbishop, he boldly defies the latter, and rages madly against his wife, who steps forward to protect Leonore, until at length the Archbishop hurls the ban of the Church at him. All present start back in horror; Otto is completely crushed, and the curtain falls. After this second act, still to captivate the attention of the audience in the third appeared a difficult task, but to increase it an impossible one. Yet the third act is the gem of the work. In the very first scene, the chorus of vintagers, celebrating the blessings of autumn, is another piece full of fresh life. Old Hubert relates, in a romance-like and highly successful song, the death of the Countess, adding that his child is the unhappy being for whom the heart of the Count glowed with a guilty passion. He then calls upon every one to go and pay the last honors to the Countess, whose corpse is deposited in the church close at hand. As they leave the stage, Otto appears, broken-hearted and worn out with fatigue. The sounds of the "De profundis" are wafted to his ear from the church; a cry of anguish escapes from his breast, but immediately afterwards he is overpowered by his passion, and

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resolves to hazard everything for the purpose of obtaining possession of Leonore. The scene changes. Leonore is discovered sitting on the rock by the Rhine, and gazing into the space beneath. This is a beautiful picture, with orchestral accompaniment, characterized by touches of the folk-melody of Heine's "Loreley-Song." It is followed by a song of Leonore's; by the appearance of Otto, and a grand, most melodious and most passionate duet, in which he reminds Leonore of the former bliss of their love, and begs her to listen to him. Leonore's heart is beginning to hesitate, when the chorus of spirits: "Hold!" is heard from the depths of the Rhine. Leonore hurries on the rock, disowns her lover, and gives him up to be sacrificed. Otto plunges into the Rhine, in the rising waves of which Leonore herself also sinks. The waves, however, raise her up again, and bear her aloft, higher and higher, upon a crystal throne, while the spirits exclaim: "Hail! the fairy crown beckons thee. Hail, Queen of the Rhine!"—The scenery and machinery, carried out according to the plans of the late great artist, Herr Mühldorfer, by his son, Herr Mühldorfer of Mannheim, are in this last scene magnificent.

(To be continued.)

BRIDGEMAN *v.* SHORT.

Sir,—With a stern, Brutus-like impartiality, which must completely refute, as far at least as the *Musical World* is concerned, the charge of unfairness which people are fond of bringing against the press, you published, in your last week's number, an attack upon an humble member of your staff, namely myself. I trust the same even-handed justice which prompted you to insert the attack will induce you to give publicity to the reply.

I do not enjoy the pleasure of knowing Mr. T. Duff Short, the writer of the letter containing the attack in question, but I will treat him as a particular friend. I advise him, therefore, before he again rushes into print, for the purpose of criticising the supposed errors of a member of your staff, to qualify himself for the self-imposed task. There are, as we all know, several kinds of composition. For instance, there is one kind sometimes entered into by a man with his creditors, and, if Mr. T. Duff Short is as deficient in pecuniary resources as he is wanting in grammatical correctness, I should say that this is the kind of composition with which he is most conversant, otherwise, he certainly would not have favored you with the following period of playful abuse in its present form:—"Speaking in a Pickwickian sense, your translator J. V. B. is an ignoramus." It is, as all writers—except those of Mr. T. Duff Short's class—are aware, one of the first principles of literary construction for a qualificative to qualify something, and not to be found, in a proposition, qualifying nothing at all, or, still worse, qualifying the wrong word. Now, in the above complimentary quotation, to what does the qualifying or modifying participle "speaking" apply? The only part of the sentence to which it can refer is "your translator" in apposition with "J. V. B." Therefore, according to the rules of syntax as laid down in civilised society, the proposition is equivalent to "When your translator, J. V. B., speaks in a Pickwickian sense, he is an ignoramus." But this is evidently not what Mr. T. Duff Short desired to express. He meant to say: "Speaking in a Pickwickian sense, *I assert* that your translator," etc. (spare my feelings, and allow me not to conclude the dependent proposition). The sentence thus constructed would be, at any rate, grammatical, even though not flattering. Mr. T. Duff Short may answer that there is such a figure as ellipsis, and he would be quite correct—a circumstance that would, I fancy, from the specimen of his style I have now before me, be rather a novelty—but he must have heard, at some time or other, that there is a limit to everything, and that even verbal ellipsis does not warrant a man's omitting grammatical correctness as well as gentlemanly politeness in his effusions.

Regarding "Stillesness" as an English equivalent for "*Stillesigkeit*," for thus the latter word is written in the original German I translated—and not "*stylosigkeit*," as Mr. T. Duff Short spells it—my critic says with wonderful complacency: "I neither know nor care if there be such a word" (as "stylosigkeit." There is *not*, and never can be); "but if there be such a word, that word would mean *stylessness*, not *stillesness*." Of a truth,

"Fools rush in where angels fear to tread!"

Is Mr. T. Duff Short aware that there is such a thing as etymology? If he is, and if he is acquainted with aught relating to it—though, perhaps, I ought not to expect too much of him—he cannot deny that "*Stillesigkeit*" may be logically formed from "*Still*" (for "*Stille*," with the very common elision of the final "*e*"). Does he pretend that "*Stillesigkeit*" can not be derived from "*Still*," as well as from "*Stil*," for I still choose to spell in this manner the German term for the English one "Style," my authority being *Dr. Hilpert's German and English Dictionary*, one of the best published? Would he affirm, perhaps, that "*Stillesigkeit*," if derived from "*Still*," ought to contain three *l*'s instead of two? If he would, I take the liberty of informing him that just as in English we form "stilly, with only two *l*'s, from "still," so, in German, we derive "*stillos*," also with only two *l*'s from "*Still*", and from "*stillos*" ("stilless"), "*Stillosigkeit*." ("stillessness"). I appeal to any competent judge—I am afraid it would be absurd to suppose Mr. T. Duff Short is such a one—to say whether my derivation is not correct, and I yet maintain that "*Stillosigkeit*" may signify "*stillessness*," just as well as it may mean "*stylelessness*," which latter word, even if Mr. T. Duff Short were correct, would not be an especially elegant verbal combination. But Mr. T. Duff Short may tell me that, when translating the works of Herr Richard Wagner, I am bound to take the sense as well as the etymology of a word into consideration. If he does tell me so, I beg to state my firm conviction that he has read very little indeed of Herr Richard Wagner's literary compositions, in which the sense often, alas! *brille par son absence*. That I am not the only person entertaining this opinion is proved by the following extract from the Paris *Gazette Musicale* of July 12th, 1863:—

"Nos citations auront suffi pour mettre le lecteur en éveil; *nous éprouvons le besoin de reprendre haleine*, avant d'aller plus loin. Lire douze mille vers, ce n'est pas une petite affaire; et ce qui, *dans le cas particulier*, rend la tâche plus difficile, c'est *la diction bizarre, inouïe du lyricaire*. Chez lui, *les constructions, les termes ont une tendance constante au boulegrand; il faut une attention soutenue, courageuse, pour saisir sa pensée, et la suivre à travers les periodes compliquées où elle se développe parfois à perte de vue*."*

Mr. T. Duff Short charitably intimates that I should find myself in the wrong box if Herr Richard Wagner were "to turn round fierce," and attack me in his turn. Allow me to state in reply—firstly, that there is a certain rule which we must not disregard even "for Short," the said rule being to the effect that a verb should be modified by the aid of an adverb, and not of an adjective; and, secondly, that it is erroneous to suppose that Herr Richard Wagner's ire would affect me as much as Mr. T. Duff Short appears to believe. However, I will not dwell longer on this point. Making—in the urbane Pickwickian sense in which I am pronounced an ignoramus—Mr. T. Duff Short a present of the "ly," as a guide for the future, I will proceed to mention some other portions of what I wrote, which have been unfortunate enough to incur his disapprobation.

He objects to my remark upon "*wehsam*," and observes—"It is a mediæval term, and a good one." What ifit be? Is that any reason why Herr Richard Wagner (when supposed to be writing plain, straightforward prose) should employ it in the nineteenth century? Sedan-chairs were considered excellent conveyances in their time, but we do not expect to see them figuring at the present day, in lieu of the regular carriages on railways, or to behold chairmen, however stalwart, substituted for locomotives. There is, perhaps, a certain amount of consistency in the use of *new* words by Herr Richard Wagner, who is recognized Prophet of the *Future*, but assuredly none in his affected and pedantic preference of the phraseology of an age long since *past*.

The length to which this letter has already extended warns me that I must pass over in silence a great many other particulars in which Mr. T. Duff Short proves his presumption to be equalled, at any rate, by his ignorance. I cannot, however, refrain from stating it as my opinion, that if Herr Richard Wagner wishes "to turn round *fierce*" on all who happen to differ with him as to the charms of his music or the beauties of his literary productions, he will have plenty to do. After finishing with me, he might devote his attention to the musical critic of *Punch*, and then to yourself. But I do not fancy the possibility of such an event will disturb your repose, or that of the other gentleman just mentioned, any more than it will mine.

In conclusion, I can assure Mr. T. Duff Short that I would willingly cede to him the task of translating Herr Richard Wagner's effusions, and the honour of being the interpreter of the (false) Prophet of the Future, if he likes to try his hand, and if you choose to let him. I now take leave of this positive T. Duff—or, to speak comparatively, even with regard to myself — T. Duffer Short. — I am, Sir, your obedient servant, J. V. BRIDGEMAN.

P.S.—What does Mr. Short mean by asking if I will inform him "whether *loche franche* is an equivalent for *Schmerle?*" Surely, if he does not know such a simple thing as this, he need not parade his ignorance, out of, as it would seem, mere *gaîté de cœur*.

FLORENCE.—A new musical journal, published by the Quartet Society of Florence, under the title of *Boccherini*, is beginning to excite marked attention, principally through a series of well-written articles on the quartets of Beethoven. Classical music is evidently making progress in the newly-formed kingdom of Italy.

* The Italics are my own.

ALFRED MELLON'S PROMENADE CONCERTS EVERY EVENING, Royal Italian Opera, Covent Garden. — *Vocalist* Mdlle. Carlotta Patti. Band of 100 performers. *Solo Performers*:—Messrs. Carrodus, Violli Collins, R. W. Hill, Pollitzer, M. Richard, Doyle, H. Webb, G. Collins, Paque, R. S. Pratten, Berry, Rousseau, Barret, Nicholson, Crozier, Lazarus, Hausser, J. Winterbottom, Wotten, C. Harper, Levy, T. Harper, W. Winterbottom, Hawkes, Healy, and Hughes. *Pianoforte Accompanyist*, Mr. J. Hill. M. Lotto, the celebrated Polish violinist, is engaged. Due notice will be given of his first appearance. On Thursday next, August 20, a MENDELSSOHN NIGHT. Will shortly be produced a grand orchestral selection from Gounod's opera FAUST. Admission One Shilling.

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To Concert Givers.—*No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in* The Musical World.

TO CORRESPONDENTS.

Mr. Shirley Brooks.—No—or rather, yes. The title of the book is "The Inn-play or Cornish Hugg-wrestler digested in a method which reaches to break all holds and throw most falls mathematically easy to be understood by all gentlemen and of great use to such who understand the small sword in fencing and by all tradesmen and handicrafts that have competent knowledge of the use of the stillards bat crove-iron or lever with their Hypomochlions fulciments or baits *tuetamus Achivis doctius uncta* by Sir T Fakyns of Bunny." This title must be read at a breath, as it has no punctuation. If you catch your breath in the middle you must begin again.

The Musical World.

LONDON: SATURDAY, AUGUST 15, 1863.

ON the occasion of the Agricultural Show lately held here, at Liege, in Belgium, the municipal authorities were desirous of winding up the proceedings with a grand concert, and applied to M. Soubre, the Director of the Academy of Music, to carry out their wish.* This excellent musician, whose name has been frequently mentioned in our columns, had the courage to undertake the difficult task, and, as an admirer of classical music, to carry it out after the model of our own Rhenish Musical Festivals, which he has, for years, regularly attended.

The undertaking was a difficult one not merely on account of the shortness of the time—some eight weeks—but more particularly in consequence of the difficulties experienced in Belgium in collecting a numerous chorus of ladies and gentlemen. Though there is no paucity of singers, either men or women, there still exists among the latter a strong prejudice against appearing in public, and taking part in a gathering where talent alone, and not social position, can expect to be recognised. It was only the universal appreciation entertained of the services of the Director of the Conservatory, to whom Liége already owes the Symphonie Concerts, and the popularity he has gained, by his personal character and social tact, which caused his appeal to the inhabitants for the formation of a chorus to find so ready a response as it did. He was thus enabled to get together a chorus of 104 sopranos, 85 contraltos, 110 tenors, and 154 basses. Of these 453 singers, the town of Verviers, the only town in Belgium where there is a permanent Vocal Association, contributed fifty-nine, and the city of Antwerp, fifty-four, among whom were Mdlles. Teichmann, the daughters of the Governor. The other singers belonged to Liége itself, from 120 to 130 voices being furnished by the Conservatory. The orchestra consisted of ninety performers, all of whom, with the exception of M. Bernier (double-bass), and M. Beumer, of Brussells, also belonged to Liége, and whose number of would have been even greater, were not a portion of the hand engaged at Spa. It was the second time in Belgium that there had been such a union of amateurs and professional artists, but the chorus at Antwerp,† two years ago, was not so numerous as that at Liége on the present occasion.

The concert obtained a success such as scarcely any one had dared to hope. At the rehearsals, M. Soubre not only inspired every person concerned with a feeling of interest in the undertaking, but with actual enthusiasm, and, immediately after the last rehearsal, a magnificent silver service was presented to him, as "that man who had been the first to carry out what no one before him had ventured to attempt." The concert took place in the theatre, which was crowded in every part. Among the audience were MM. Wilmotte, from Antwerp; Lassen, from Weimar; Cornelis, from Brussells; Count von Stainlein, from Munich; Wüllner, Pranghe (Burgomaster), Ackens, director of the Concordia Association, from Aix-la-Chapelle, and others. The arrangements and decorations of the house were in very good taste. The chorus and orchestra filled the stage, against which nothing could be objected, except that it was closed at the back by a curtain instead of a wooden partition. This, and the fact that the rise of the orchestra was too little, was prejudicial to the sound, especially as regards the wind-instruments, which occupied too low a position. The concert began at six, and lasted till eleven o'clock.

Beethoven's magnificent Overture, No. 3, to *Leonore*, opened the performance, and was executed with, certainly, proper feeling for expression, and remarkable dash. Men-

* While the Germans in Strasburg filled the programme of the Festival lately held there almost exclusively with French music, if we except a few German songs sung by the Associations from Baden, even Kücken's "Normannsang," metamorphosed into "Le chant des Montagnards," being given in French, the Gallo-Romanic Walloons of Belgium executed at their Festival only the classical music of *German* composers! This is a strange fact, unfortunately characteristic of the tendency, with which Germans abroad can so often be charged, to deny their nationality.—Ed. of the *Niederrheinische Musik-Zeitung*, from which the above article is translated and condensed.

† At the head of the concert in Antwerp, on the occasion of the Artists' Festival, August 19th, 1861, was Herr C. Willmotte, M. Callerts being the conductor. The programme comprised Beethoven's *Evoica;* a Cantata, by Orl. Lassus; a Psalm, by Marcello; Mendelssohn's *Walpurgisnacht;* and Handel's "Hallelujah." The Flemings had the advantage over the Walloons of being able to sing the last two pieces in *German*. The chorus was composed of 300 voices.

delssohn was represented by his *chef d'œuvre*, so rich in fancy, *Die erste Walpurginacht* (with a clever translation of the text, by Professor Leroy), and his Violin Concerto, which Herr Wieniawski played with fire and energy. This gentleman, moreover, exhibited, in a Legend (?) and Variations of his own composition, such astonnding *bravura* playing that a most vociferous encore was the result. He certainly possesses fabulous virtuosity, but this sometimes seduces him into giving it the precedence over the tenour and character of the music, as, for instance, was the case with a very long cadence in Mendelssohn's Concerto, and in the headlong rate at which the last movement of that work was taken. This exaggerated rapidity is injurious to the clearness of the runs, and the expression of the melody in the *piano*, especially in so large a building, and with a tone which in volume and roundness is not equal to that of other masters. Mad. Charton-Demeur sang "Ihr Götter ew'ger Nacht," from Gluck's *Alceste*, and Agatha's scene from Weber's *Der Freischütz*. She was applauded for the dramatic power she exhibited (bnt in Agatha's prayer this was too strongly marked for a vocal composition), and, on acecunt of this, the audience were polite enough not to hear the sharpnces of her voice, and the loss the latter has suffered in the npper notes. The pathetic air of Joseph, by Méhul, and that of Uriel, from Haydn's *Creation*, found a talented intcrpreter in M. Jourdan, from the Brussells Theatre. This gentleman is a skilful singer, with a fine tenor resembling a barytono, in consequence of which he cannot give the upper notes without a certain amount of effort. He was, justly, honored with loud applause. The mere choice, indeed, of the pieces he sang gave proof of a taste, seldom found in French operatic singers, for what is noble in music.

Handel, also, the great support of our own Musical Festivals, was represented, though only, it is true, by fragments from *Alexander's Feast* (the bass air), and three choruses: "Fall war sein Loos," "Seht, er kommt mit Preis gekront," and "Singt unserm Gott," from *Judas Maccabæus*.

Herr Stockhausen, who, also, with M. Jourdan, sang the solos in *Die Walpurginacht*, did not, after singing the part of the Druid and the air from *Alexander's Feast*, meet with the same enthusiastic reception as the other soloists; but in air from *Ezio* (by Handel) he was warmly appreciated.

We have still an agreeable duty to perform, and that is to declare our perfect satisfaction with the members of the chorus. They sang with an *ensemble* truly surprising; the audience felt that they had all entered into the matter with an earnest spirit; that they did not treat their task as a light one, but were determined to do the great masters justice, and introduce their works with brilliancy into Belgium. The sopranos ascended, with purity and boldness, to the highest notes in the scale; the general tones of the contraltos were finer than what we usually hear; the tenors were fresh and well-trained; and the basses, certain and steady, though, it is true, not so full in tone as ours in Germany. As we have already said, the orchestra played the overture admirably, and was quite as good in the choruses of Mendelssohn and Handel, besides being especially worthy of commendation for the mode in which it accompanied the solos.

In concluding our notice of a Festival which we shall always remember with pleasure, we must express our desire and hope that this first attempt, which has proved so complete a success, will encourage the lovers of Art in Liége to continue in the path on which they have entered with such satisfactory results, and gather more and more closely round their able director. It would, indeed, be a pity if a union, so happily improvised, of admirable musical resources, did not lead to a permanent combination for the cultivation of music and the propagation of the noblest class of its productions.

To the Editor of THE MUSICAL WORLD.

SIR,—Mr. Alfred Mellon has been rated for giving his concerts at the very worst possible period of the year; when all London was flying to the seaside or into the country; when the dog-star was raging furiously (a sirius complaint); when the instrumentalists were worn out with the labors of the season; when the public had been satiated *usque ad* &c. with music. Mr. Mellon answers, that at no other time could he secure a good band—his chiefest desire—as the principal members of the Royal Italian Opera orchestra had been secured for the Royal English Opera, which opens for next month; being engaged at the English Opera after this month, if he gave the concerts he could not conduct them himself. Therefore, it is plain that Mr. Mellon selected the month of August because he could not obtain September, October, or November for his series of performances. No doubt he felt that the time was unseasonable and "out of joint," but sooner than be idle he was satisfied to run risks. He remembered the enormous size of the capital, and concluded not illogically that the three millions of inhabitants with which it was filled would not all hurry at one and the same time to the seaside, to the continent, to the lakes, to Scotland, Ireland, and Wales, in search of scenery, fishing, and grouse-shooting; but that business avocations, metropolitan liking, or destiny, the Reading and Egham Races, and the inanity of funds would detain thousands in London, from whom an audience might be rationally anticipated, more especially as the prices were so tempting. Moreover—and this must have acted powerfully in determining Mr. Mellon—there was no opposition to the concerts. Both Italian houses had closed, Drury Lane was only advertising, all the benefit concerts had been brought to a termination—all London, in short, was at his beck, with no allurements to tempt the lovers of miscellaneous sonnds elsewhere. A great matter this! Further, Mr. Mellon relied, and with no small reason on the popularity gained by his concerts in 1860 and 1861, and naturally inferred that they had not been entirely forgotten. On the whole, Mr. Mellon, if not justified to the fullest extent in presenting a series of concerts at this time of the year, had excuses which must exonerate him from any but the mildest censure. And, indeed, in his Augustine speculation, he has not reckoned without his *hosts*, since large audiences have attended the performances nightly, and most probably will attend them to the end. When I say "large audiences" I mean a large company of "promenaders," visitors to the pit and galleries, "shilling-folk," who love to listen as they walk, and care not greatly for profound and classical music. The private boxes have not been so crowded, nor do the dress circles show that goodly array of smiling faces and brilliant costumes which might have been expected in November, the true Jullienic month.

Abstractedly, Mr. Mellon has done all in his power to render the concerts attractive. He has provided an admirable band, and a numerous and efficient chorus — this year, as in 1861, he persists in encroaching on the domain of the Sacred Harmonic Society and the National Choral Society—and for his particular solo vocalist Mdlle. Carlotta Patti. The selection of the opening night, certainly, was not irreproachable; but multitudinous amends were made in the "Mozart Night," on Thursday, as well as last night,

when *The Creation* was given. On the introduction of oratorios into promenade concerts we have already expressed a strong opinion, and see no reason now to turn aside from what we have said. It may be a good answer, as far as Mr. Mellon is concerned, that these sacred performances pay far better than the "Miscellaneous Secular." If, indeed, people become holier as the weather grows warmer it is time that the Sacred Harmonic Society should learn wisdom from experience, and should think of transferring their concerts from the winter months to that period of the year when

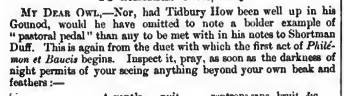
"From Aries rolls the bounteous Sun,
And the bright Bull receives him"—

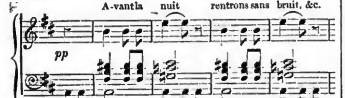
the inevitable consequence of which would be either a thorough ventilation of Exeter Hall, or the occlusion of portals previously patulous.—I am, Sir, yours.

RIPPINGTON PIPE.

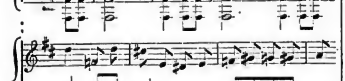
TO ZAMIELS OWL, ESQ.

MY DEAR OWL,—Nor, had Tidbury How been well up in his Gounod, would he have omitted to note a bolder example of "pastoral pedal" than any to be met with in his notes to Shortman Duff. This is again from the duet with which the first act of *Philémon et Baucis* begins. Inspect it, pray, as soon as the darkness of night permits of your seeing anything beyond your own beak and feathers:—





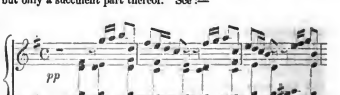
This is the duet, my dear Owl, in which is to be found a singular mortpoint, to which I summon your attention. Open your eyes (shut your ears):—



Now open your ears (shut your eyes), and hoot your schreechest. Then, mark how "*la mort*" comes in upon that queer B, in the base—gliding stealthily to C natural, as though it were about to go to D for the deathquack, and as stealthily falling back again on B, as though the shepherds, yet too young and amorous, must bide their time. "Tu whit, tu whoo!" I know not a subtler mortpoint.

Utrum voluntas moveatur de nécessitate à suo objecto, is a thesis discussed by Thomas Aquinas, most curious (angelic) and doct of canonized saints (*Quæstio* 10, *Artic.* 2). About that I am able to say nothing you would understand; but I wish you to pore over the abovesaid B, and make me cognizant of the result of your poration. I do not say it is bad; why should I? But why should I say it is good? That is for you to explain. What's the Serpentine to you, and what are you to the Serpentine?

But from *mortpoint* to *viepoint*—from death to life—from the tomb to the ball-room. I will present you, my dear Owl, with a right merry instance of "pastoral pedal," which, had How theorised about Gounod (he would sure have done so had he known him), might have upset all How's theories about Gounod. Now, both adversaries and supporters of the composer of *Faust* do him, in one respect, injustice. The latter style him "a transition"—but fail to say from what he is passing, and to what; the former say he can't write tunes. What is a tune? Is not the waltz in the second act of *Faust* a tune? Yes, but the Germans attribute it to Flotow, who is (*tant soit peu*) Russian. The Germans may attribute as they please (they are frightfully envious of *Faust*, though they pretend to admire it); the tune is not merely a tune, but a Gounod tune, and a good tune *pardessus le marché*. Nor is this the only attempt of the kind from our semi-Wagnerized Frenchman. The same oft-quoted *Philémon et Baucis* contains another right merry piece, called the *Danse des Bacchantes* (at the beginning of the second act)—"right merry" notwithstanding it is chiefly in the minor key, and notwithstanding the same phrase is repeated over and over again, on a tonic pedal ("pastoral pedal"). But I shall cite—not the minor parts which you might find monotonous (in Wales especially, where there is a dearth of vowels, as the name of your actual residence implies), but the trio, in the major, which includes one of the delicatest and daintiest bits of "pastoral pedal" that I ever came across—and not all the trio, but only a succulent part thereof. See:—



Is not this pedal a tonic as good as quinine or old port (take your choice)? "Evohe!—Evohe!—Evohe!"—as the Bacchantes shout—when the curtain rises and the dance begins—upon an uninterrupted series of G's, from "*dessus*" to bass ("pastoral-pedal"-wise) while the same tune—that is the minor staves thereof—goes on right merrily in the orchestra.

I said, I think, "semi-Wagnerised." Next, week, I will endeavor to show that I only insinuated half the truth in applying such an epithet to our excellent Gounod. Meanwhile, my singular good Owl, I remain, as ever, yours,

DISHLEY PETERS.

Tudcester, Service Tree and Sable, August 11.

TO DISHLEY PETERS, ESQ.

MY DEAR D. P.,—You cannot have forgotten, because I don't believe you ever knew, that, in one of Mr. Dickens's earlier novels, he mentions a gentleman who was so excited during the time that his wife was making her accustomed annual offering to June Lucina, that he used to hide himself in a dog-kennel and howl. The history further states that, in order to prevent the lady from being agitated by these conjugal utterances, her friends told her "that his Owls was Horgans." Your curious mind must have detected some connection between an owl and an organ, or you would not bother a respectable bird like myself with your ridiculous tunes, at a time when I am in Wales discovering the source of the Serpentine. I may here mention that I have not yet discovered it, but I have got so far as to ascertain, beyond cavil or doubt, that Welsh cheese does not make nearly such good Welsh rabbits (or rare-bits, yah!) as English cheese, and I have written to this effect to the Rev. Mr. Cheese of Durham, who is not at home, and therefore will not receive my letter, any more than you received the letter which you acknowledge in Latin that would be as good as Cicero's, if it wasn't worse. I may also mention here that I never saw Durham Cathedral, and therefore I do not know whether the roof is in the Renaissance style—*as that of Hereford is*, as you do know, for you were told as much.

This reminds me that I do not yet understand who founded Covent Garden Opera in England, and I may add, in confidence, and with one of my best hoots, that I do not care. Mr. Gye's stalls are very comfortable, when the women don't throw their crinolines over you, and the tricolor ices leave nothing to be desired, except their absence. I do not much like the way Mr. Costa parts his back hair, but the instrumentation of *Faust* is very super-subtle, like a Venetian; and this is correct, because if Faust had taken a Venetian glass to hold the poison, it (the glass) would have flown to pieces, and perhaps cut M. Faure's feet when he came in to tempt M. Tamberlik, who is too stout for the part. I would say, cut his corns, but I do not know whether M. Faure wears any. I hope not, though I like Bunyan's *Pilgrim's Progress* better than *Il Pellegrino*.

Having thus answered your polite interrogatories, allow me to say that I do not think much of the poets of the MUSICAL WORLD. There is one gentleman on the staff, and he is an upright and straightforward gentleman, though a wry 'un. I wish the paper could be left to his management, instead of being entrusted to polyscopic lobcocks of intransitive unctuosity. If one person keeps O. D. V. (as ostentatiously and inhospitably set forth this week), *it is more than I know*, for the bar of the Admiral Keppel's Arms has always been closed when I have peeked at the door. But, as the late Mr. Slasey, M.P., prettily wrote of me, in a song which some of you crotchet-and-quaver people might set with advantage:—

"Once I was a monarch's daughter,
And sat on a lady's knee,
But now I am a banished rover,
Banished to the hazel tree,
Crying hoo-hoo, hoo-hoo, hoo-hoo,
Hoo, hoo, hoo, my feet are cold;
Pity me, for now you see me
Persecuted, poor, and old."

—Ever, old Peters, yours, ZAMIELS OWL.

Cumbwhelwhich, Wales, Aug. 10.

THE FOUNDATION OF THE ROYAL ITALIAN OPERA.

To the Editor of the MUSICAL WORLD.

SIR,—The best confirmation to my "monstrous fables," as which Mr. Gruneisen very obligingly designates my truths, is to be found in Signor Maggioni's letter, which immediately follows that of Mr. Gruneisen.

Here I might stop, as I have never sought to impugn Mr. Gruneisen's rare abilities.

But I may add that, perhaps if Mr. Gruneisen had reflected upon the subject, he would have acted upon the original determination which he expresses, and have not replied to my letter.

I might, in regard of myself, be permitted to ask in return (for he himself provoked the question), what connection would one of the uninstructed public imagine between a Mr. C. L. Gruneisen, *employd* of the "Conservative Land Society," and the "Royal Italian Opera?" Commerce and art are usually not sisters born of the same mother. And yet this association is incontestibly infinitely more intimate than would at first appear.

The mistakes made about your humble servant, from the reason of their being amusing, I can readily excuse. Mr. Gruneisen would have found, by a little inquiry, that I had opportunities in those eventful years of knowing very much concerning the "ins and outs" of the professional constructors of the scheme. And he might also have discovered that I am yet connected with Her Majesty's Theatre, under the distinguished leadership of Mr. Mapleson.

But Mr. Gruneisen and myself write from two different sides. He, of course, is arguing for his own Opera, the Royal Italian, and I am supplying a little new light upon old affairs from a point (the west), whence, to the dismay of the superstitious operatic devotees, who have been hitherto obstinate in turning *eastwards*, and contrary to all astronomical precedent, the operatic sun may be said to be now *again rising*.

I remain, Sir, your obliged and obedient servant,
4 *Bentinck Terrace, Regent's Park*, HARGRAVE JENNINGS.
August 8*th*, 1863.

THE ROYAL ITALIAN OPERA.

To the Editor of the MUSICAL WORLD.

SIR,—To the kind and feeling tribute paid to the late Mr. Frederick Beale by Signor Maggioni in his letter in the *Musical World* of the 8th, I most heartily subscribe. It reflects credit on the head and heart of the writer, whose talent as a poet I also fully recognise, but whose accuracy as historian of the Royal Italian Opera I must take leave to dispute. What Signor Maggioni writes of his own knowledge he has penned truthfully, but his "second-hand" information is singularly incorrect. It is not my intention to correct his manifold mistakes, but I will just point out some leading errors, where the errors seem to clash with my statements. In the first place, the original intention of Persiani and Galetti was to have only founded an *Opera Buffa* at the St. James's Theatre, but I laid down *the new and comprehensive scheme for Grand Opera at Covent Garden Theatre, the composers to be of all countries*. Secondly, every arrangement that had been made *prior* to the engagement of Mr. Beale as manager, including the appointment of Mr. Albano as architect, although Mr. Beale was afterwards anxious that our Owen Jones should be named. Thirdly, the nomination of an English manager was entirely on my suggestion—*it had nothing at all to do with a question of credit*—and the very fact of the late Mr. Beale's acceptance of the post *without pecuniary liability* is a proof of what I assert. Moreover, Signor Maggioni was of course in entire ignorance of the negociations with Mr. Mitchell on the same basis of non-liability, and of his refusal to become the manager *before* I applied to Mr. Beale, with whom I had not the slightest difficulty in obtaining his assent to be the director. Mr. Beale's endorsement of the Holland contract was quite opposed to my advice. Signor Maggioni is entirely mistaken as to the relations between Mr. Delafield and Mr. Beale—the former assuredly had not the slightest desire "to become a theatrical director" at the Royal Italian Opera, especially after his losses with the Brussels company at Drury Lane and Covent Garden Theatre. On this point there is much to be explained, but Signor Maggioni is not in a position to do so, as he writes only from hearsay.

Signor Maggioni appears to be quite ignorant of the fact that the writer in the *Illustrated London News* was the same who first announced the opening of Covent Garden Theatre as the Royal Italian Opera in the *Morning Chronicle* of August 1846, months *before* Mr. Beale's appointment as director, and *after* the undertaking (for that is my strong case) *had been completely organised*. This writer was the same Mr. Gruneisen whom Signor Maggioni met at Mr. Beale's house "a month after the contract (Mr. Beale's engagement as director) was signed, and the conversation was about Jenny Lind." I presume Signor Maggioni intended to convey by this last sentence that Mr. Gruneisen was only known in the scheme *after* Mr. Beale had given it *his* sanction, when the truth happens to be that Mr. Beale was only known in the scheme *after* Mr. Gruneisen had completely organised the enterprise and its *modus operandi*. I fear the poets make bad historians.

I have the honour to be, Sir, yours very obediently,
C. L. GRUNEISEN.

16 *Surrey Street, Strand, Aug.* 10, 1863.

OWAIN AP' MUTTON'S COLUMN.

[Contributions to this column in the shape of questions and answers, old scraps of musical history, buried anecdotes, contrapuntal clenches and opinions, whether paradoxical or platitudinarian, are politely requested.]

MENDELSSOHN'S FIRST QUARTETS.—The three Quartets of Mendelssohn, Op. 1, have often been compared, as instances of musical capability early developed, with the first three trios of Beethoven; but it should be remembered that Mendelssohn's Quartets were written before their composer had accomplished his fourteenth year; while Beethoven was upwards of twenty when *his* first publication was given to the world. This will very naturally account for the only fault that can be laid to the charge of Mendelssohn's *coups d' essai*—viz. a certain diffuseness. The brain of the young and ardent musician teemed with ideas; and the greatest difficulty with which he had to contend was how many to reject of those which importunately presented themselves. Mendelssohn's youthful diffuseness, however, had no touch of prolixity, but rather a kind of exuberant eloquence impossible to restrain, and always interesting to listen to, even where after-consideration might lead to the persuasion that as much might have been said in fewer sentences. Such examples of the early efforts of men of genius are precious, and none of them lost; for it is scarcely less instructive to watch the gradual expansion of a distinguished talent than delightful to contemplate the results of its full maturity. Even in the Op. 1 of Mendelssohn, the advancing steps of a young giant are visible; and, if in his first Quartet (E minor) the vein of fresh thought, which soon afterwards ranked him among the most original of composers, is hardly anywhere to be detected (save and except, perhaps, a faint indication in the *scherzo*), already in the *intermezzo* of the second (F minor), and with remarkable vigour and spontaneity in the three quick movements of the third (B minor), does it stand out in such bold relief that the presence of a new and determined individuality is undeniable. In Mendelssohn, this striking originality, which proclaimed itself so early and was exhibited with ever-increasing force and fruitfulness to the end, is more to be wondered at than in the other great musicians, who, from Sebastian Bach and Handel down to Spohr and Rossini—taking Haydn, Mozart, and Beethoven (together with men of lesser gifts) by the way—have mostly been noted for a self-concentration approaching to egotism, whereas Mendelssohn's intimate acquaintance with the works of every composer of renown, his prodigious memory, and his absolute veneration for the great and lasting models, were almost as characteristic of his idiosyncracy as that rare and exceptional organization which enabled him to work out a place for himself by the side of the foremost masters of the art. What manner of *pianist* he was when a mere boy, may be readily guessed from the Quartet in B minor, of which the *scherzo* is one of the most striking he ever produced.

Mr. HORACE MAYHEW wishes to know from which learned philologist Boyle derived the information that "guitar" is in German *Guitare*, and in Italian *Chitarra?* He "always imagined that the correspondent terms were *Zither* and *Chitarra*."

BOYLE plunges into the philological wilderness chiefly for the purpose of showing that the supposed Greek words in Daniel are not Greek at all, but genuine Hebrew. He presents us with a list of nine words as having been challenged; but, of these, four only are regarded as Greek by Dr Wetto. Two of them (*kitharos* and *sabka*) may be fairly regarded as Oriental names of instruments adopted by the Greeks. But it requires special pleading of a very refined character to make out a case in regard to the other two words, *psanterim* and *symphoniyah*. "Why," asks Mr. Mayhew, "should an advocate for Daniel hesitate to allow that those are Oriental equivalents of purely Greek terms, ψαλτήριον (from ψάλλειν) and συμφωνία (from σὺν and φωνεῖν), and that they were names of Greek instruments which at a very early date became articles of commerce, and passed from the Levant to lower Mesopotamia carrying with them their Greek appellatives?" Why, indeed, when even De Wette allows it possible that Greek instruments and their names were known at Babylon in the age assigned to Daniel (*Einleitung in d. Alt. Test.*, 1255 b.), and while Assyrian inscriptions show a close intercourse between Assyria and the Greeks of Cyprus from the time of Sargon (B.C. 721).

THE MEXICAN MARCH.—As the French troops, after entering this capital, were passing through the Plaza Mayor, they were received by the National Guard with the Mexican March, which contains national melodies. The history of this march is a peculiar one. In 1848, Henri Herz made a concert-tour through America. On his arrival in Mexico, the President Arista begged him to compose the music of a hymn, for which the words were already written, and which was intended for a national air. Herz, inspired by the nature of the task, immediately improvised a grand march, the trio of which expresses the character of Mexican music. The march speedily became popular, and now, after the lapse of fifteen years, the French troops, on their entry into the capital, were greeted by its strains.

MENDELSSOHN'S VIOLONCELLO VARIATIONS.—This beautiful *concertante* duet, which has been frequently heard at the Monday Popular Concerts, was composed by Mendelssohn expressly for his brother, Herr Paul Mendelssohn, an amateur violinist of considerable ability. A correspondent, Mr. G. Rooves, informs me that companion piece of the same kind, and written with, it is believed, the same object in view, lies among those buried gems which the present possessors of the great composer's MSS. consider it their duty to withhold from the world.

OWAIN AP' MUTTON.

AU SIEUR BROOKD (SHIRLEY).

MONSIEUR ET CHER BROOKS:—Les homœopathes n'ont qu'à bien se tenir; un adversaire s'empare de l'attention générale. Voici venir de l'Allemagne une doctrine rivale—l'*Aérographie*. Ses succès tiennent du prodige; des guérisons de maladies graves sont obtenues en deux ou trois séances. Tout le monde sait que les rayons solaires dissolvent un grand nombre de substances, et qu'ils ont une action manifeste sur tous les corps. Or, les médicaments principalement employés par les *aérographes* ne sont autres que les rayons lumineux du soleil, de la lune et des étoiles. Les nuances brillantes du spectre solaire, isolées, combinées entre elles; la polarisation des lumières astrales; des instruments, des procédés inconnus de réfraction, de compression, de concentration, des faisceaux lumineux traversant mes substances médicamenteuses, donnent dans les aladies aiguës et chroniques des succès immédiats. C'est merveilleux!

Les rayons solaires agissent sur la vie animale; les nuances du spectre solaire ont spécifiques, seules ou combinées. Les rayons lumineux agissent sur la vie organique. Les rayons lumineux de *Jupiter* rendent les femmes fécondes; le vieillard obtient une seconde jeunesse; les plaies rebelles disparaissent dans un ou deux septenaires. Les rayons de *Saturne* agissent sur les organes de la vue; les paralysées cèdent au traitement méthodique *externe lumineux* et *interne médicamenteux*. Les rayons de *Syrius* agissent sur les organes de la peau; par leur action, les dermatoses disparaissent rapidement. Les rayons lumineux de deux astres éloignés, produisent l'électricité sidérale. Une réunion d'éléments forme une batterie électrique, dont les effets surprenants sont totalement inconnus. Le fondateur de cette nouvelle doctrine médicale, le docteur MATHIAS TARTHIAN, habite la Transylvanie. Il a fait ses études à Paris, et a, dit-on, conçu l'idée première de son système, dans la conversation affectueuse d'Arago, qui encourgeait ses ardentes méditations. Il a compulsé les immenses travaux physiologiques, depuis Bichat jusqu'à nos jours, dispersés dans les mémoires, les thèses, les journaux, les traités, etc., etc.

Après quatorze années d'expérimentation, pendant lesquelles il a obtenu un nombre incalculable de guérisons *authentiques*, il se dispose à venir à Paris, exposer sa doctrine devant la Faculté, et, dans les hôpitaux, la pratiquer sous les yeux des médecins et des élèves, au plus grand avantage de l'humanité souffrante. A vous de cœur,

DURILLON D'ENGELURE

CONCERTS.

HANOVER SQUARE ROOMS.—Herr Blumner gave his last subscription *soirée* at the above rooms, on the 17th. The artists were Fraulein Lehbaldt, Madame Helen Percy, Signori Marchesi and Pinsuti, vocalists; Miss Madeline Schiller and Herr Blumner (piano), Herr Leopold Auer (violin), Herr Bernhard (viola) and M. Vieuxtemps (violoncello). Signor Randegger and Mr. George Lake were the conductors. The *soirée* was well attended.

ARTLEY HOUSE.—On Wednesday, the 5th inst., the Duke of Wellington gave his annual banquet to the Victoria Volunteer Rifles, of which corps His Grace is the colonel. In the course of the evening a selection of English part music was performed, in the Waterloo Gallery, by the London Glee and Madrigal Union, under the direction of Mr. Land.

SOUTHAMPTON.—Mr. Klitz's concert at the Victoria Rooms was supported by amateurs as well as professionals, the services of all being given gratuitously. Amongst the most valuable of the amateurs were Lt. Alexander Rowland and Mr. Joel Emanuel. Mr. Coyle, upon the flute, also demands especial notice. Of the professional instrumentalists, Mr. R. W. Cane, cornet-à-piston, was most successful. The solo amateur vocalists were Miss Churcher, Mrs Ray, Mr. De Garlieb and Mr. Cane. Mr. Klitz was engaged in almost every piece, and seemed in special favor with his friends. His concertina solo was encored; and as this is his last musical connection with Southampton, we shall take occasion to state that he will be accompanied in his future position with the best wishes of his friends. Mr. Klitz has been prominently before the public since the death of his lamented and talented father, and the respect in which he is held here, may, we are sure, be taken as a passport of honor to his new and distant home in Ireland.—*Abridged from Hampshire Advertiser.*

HER MAJESTY'S THEATRE.

The last performance but one of the season took place on Saturday, when *Faust* was given for the 20th time. On Monday Mr. Mapleson took his benefit. The house was crammed. The entertainment was miscellaneous, including the *Trovatore* (stopping short at the "Miserere"), the overture to *Oberon*, and the garden-scene of *Faust*. All went off brilliantly. Mr. Mapleson was called for, and loudly cheered. The following acrostic was picked up in the house:—

Thou sweet impersonation of a poet's dream
Enraptur'd and enrapturing,
Revealing to admiring crowds a sacred beam
E'en of Apollo's genius: act and sing
So on, and to immortal fame
Ascends, with laurels crowned, thy name.

Teresa not, but Margareta sweet:
In maiden bashfulness most winning;
Then full of tender passion's ruling power;
In wild remorse then raving for thy loving sinning,
Yet true and graceful, both in cell and bower,
Not actress, but the Priestess of thy sacred art;
Stand'st thou before us, conq'ring ev'ry heart!

London, August 10th, 1863.

The flavour of the above is Rudersdorffian, and of the richest. A *resumé* of the season will be found elsewhere.

TO SIGNOR ARDITI.

SIGNOR.—Being on a short visit to a friend in Florence I happened to see in a musical paper the following paragraph about Sig. Baragli:—

LONDRA 30 *luglio*.—"Il tenore Ranieri-Baragli la sera del 29 al teatro della Regina cantò, dopo l'opera *Le nozze di Figaro*, l'ultimo atto della *Lucia*, destando un entusiasmo indicibile. Volevasi il *bis* dell'adagio dell'aria; alla cabaletta l'egregio tenore emise un *si* naturale d'un effetto prodigioso. Finità l'aria tre volte il Ranieri-Baragli venne hiamato alla scena in mezzo ad acclamazioni fragorose."

As everyone in Florence had heard that Sig. Baragli's appearance in London was a *fiasco*, his friends were much pleased to read the exact contrary. Is it, however, some *ruse* of Mapleson's? If Mapleson has re-engaged Baragli for next year it is probable.

CHOPPERFIELD COOMB.

PARIS.

(*From an occasional Correspondent.*)

PARIS, AUGUST 9.

Mdlle. Marie Sax has recovered, in consequence of which the performances of *Les Vêpres Siciliennes* have been resumed at the Grand Opéra. M. Villaret, the tenor, makes no progress in the part of Henri. The effect produced upon the orchestra by the substitution of M. Georges Hainl for M. Dietsch, as conductor, is remarkable. At the request of the director, M. Perrin, the Emperor has ordered that, beginning from the first of the current month, the yearly salary of M. Hainl is to be from ten to twelve thousand francs. Besides *La Bayadère* of Auber, Rossini's *Moïse* is in rehearsal. These will be the next two new works.

The expenses for the funeral of Mdlle. Emma Livry were paid out of the Emperor's privy purse. The baritone, M. Faure, has returned to Paris from London. G. Bettini, the tenor, has traversed Paris on his way to Aix, in Savoy. Rossini's mass, of which there has been lately so much talk, is entitled *Messa di Gloria*. M. Roger, the tenor, has left for the Pyrenees, his treaty with the Opéra Comique having come to nothing. M. Urbain de Villiers has addressed a letter to the editor of the *France Musicale*.

M. Bagier is busy with his arrangements for the Italian Opera. Adelina Patti, as I believe I told you, is engaged by him both for Paris and Madrid. The terms of her engagement may best be described in the words of *La France Musicale*, which I have no time to translate, being on the point of starting for Bagnères-de-Bigorre, where, some years ago, I encountered Shirley Brooks, Julien Kosgul, Limonade Gorget, and Aloys Durrwaechter:—

"Sans lui accorder la somme de 3,000 fr. qu'elle demandait par représentation, M. Bagier lui a fait accepter une combinaison qui aura peut-être pour elle un meilleur résultat, sans grêver outre mesure, la direction du théâtre. Les jours où Mlle. Patti jouera, les places seront augmentées, et c'est sur cette plus-value de recette que Mlle. Patti recevra une part qui, ajoutée à un *minimum* d'appointements assuré d'avance, pourra, non-seulement égaler, mais peut-être même dépasser le chiffre qu'elle avait primitivement demandé. Cet arrangement a le double avantage de sauvegarder les intérêts du directeur et de l'artiste et de ménager les susceptibilités des autres artistes."

There is also a question of the engagement of Mdlle. Titiens at the Italian Opera, for at least a part of the season—for a series, as it were, so to speak, of representations—a question which, if you were to ask me my opinion, I should question as questionable. M. Bagier has declined the services of Signor Bonetti, and engaged in his place, as *chef-d'orchestre*, Signor Castagneri from Barcelona. Among his other engagements are Mdlle. Calderon, who failed in succeeding, or succeeded in failing, some years since, as you may remember, at Covent Garden; a Madame Agnesi; a baritone, Ricciardi; the barritone, Delle Sedie; a tenor, Nicolas; the tenor, Fraschini. In the current of the winter, moreover, M. Bagier contemplates presenting his subscribers with the tenors, Mario and Bettini Geremia. The first new work with which we are threatened is *La Forza del Destino*.

Mdlle. Marie Battu has set out for Baden-Baden. M. Urbain de Villiers has addressed a second letter to the Editor of the *France Musicale*.

At the Théâtre-Lyrique the rehearsals of the *Troyens* of M. Hector Berlioz are actively proceeding, both at the theatre and the residence of the composer. It is expected that the first public apparition of this long-awaited novelty will occur in November. By the way, M. Berlioz has gone to Baden-Baden, to superintend the revival of his *Beatrice and Benedic*.

"Pastore esemiga,
Agradale y fiere,
Blanda como hortiga
Dura como cera."

M. Soustelle, crowned at the Conservatoire, is engaged at the Opera; Mdlle. Ebrard, ditto, ditto, ditto, at the Théâtre Lyrique; *Le Comte Ory* has been revived at the Opera, Mdlle. Sniut-Aguet taking the part of the page "au pied levè" ("at lifted foot"); M. Canaple, chief-chorist at the Opera, died lately, while taking his railway ticket for Auteuil, of an apoplectic blow; the *père* David (one of the David family) died recently at Plaisance; M. Guillet has succeeded M. Martin, as Secretary General of Administration to the Opera—where, during the performance of *Giselle*, Mdlle. Mouravieff met with a slight accident; and, previously to the revival of Gluck's ballet of *Don Juan*, Mdlle. Boschetti is to make her *début* in a new ballet by St. Georges, got up by Rota, and musicked by Giorza (both recently at Mapleson's).

"En esta partida
De tu amor inicieta
Ya no quiero vida
En estando muerto."

M. Urbain de Villiers has addressed a third letter to the *France Musicale*, to which the editor has replied as beneath:—

"M. Urbain de Villiers nous a adressé une lettre sur les derniers concerts du Conservatoire. Avant de l'insérer, nous voudrions soumettre à son auteur quelques observations; mais, comme il ne nous a pas fait connaître son adresse, nous le prions, si ces lignes lui tombent sous les yeux, de vouloir bien se rendre au bureau de la rédaction de *la France Musicale* le plus tôt possible."

M. Urbain de Villiers will, in all probability, address a fourth letter to the editor of the *France Musicale*. At any rate, if he does not call, he will send his card. Who is M. Urbain de Villiers? That is the question.

DURILLON D'ENGELURE.

P.S.—A great sensation, by the way, was created in the musical circles of Paris, by the sudden dismissal of M. Dietsch, temporary conductor of the Imperial Opera. It appears that the first performance of *Les Vêpres Siciliennes* was fixed for the 20th July. At one rehearsal held before the second, Verdi, who was present, fancied he perceived signs of bad feeling towards himself among certain members of the band. He demanded an explanation, in

very warm terms, of M. Dietsch. The latter answered, probably, quite as warmly, the upshot being that Verdi seized his hat and left the theatre. The same evening, before the performance, Dietsch received a letter from the Minister of the Interior, to the effect, "*qu'il était admis à faire valoir ses droits à la retraite.*" M. Georges Hainl, of Lyons, was then called on to assume M. Dietsch's duties, and conducted the third representation of *Les Vêpres*. M. Urbain de Villiers had no hand in the matter—no hand whatever.—D. D'E.

STELLA COLAS.

There can be no doubt that Mdlle. Stella Colas is an actress of great earnestness and intelligence. We can but say her performance of Juliet showed in some places much refinement, and throughout uncommon originality. This originality is inevitable in the assumptions of those foreign artists, who, from time to time, play the creations of the greatest poet that ever lived. A French Hamlet or a French Juliet is bound by no traditions of the English stage, but comes before the London public perfectly free from the observance of certain interpretations of a character which have been adopted by Shakesperian celebrities of English birth, until those interpretations have become conventional and almost absolute. So far, this is a vast gain to the Parisian who visits England to act Shakesperian characters, and who thus enjoys a freedom of action, with an opportunity of showing the boldest originality that an English artist could not dream of attempting.

Proud and jealous as Englishmen are of Shakespeare, they cannot object to a personation of any of his grand conceptions which involves new and unexpected points, or, it may be, a different tone pervading the whole of the character than that with which they are familiar. On the contrary, some Englishmen regard the enthusiasm inducing a foreigner to endeavour to act Shakespeare in the English language as a compliment to the nation which can lay claim to the rearing of his gigantic mind. While admitting the goodness of this intention as politely as we islanders can, or while even suggesting it as a possible motive for the repeated attempts of our near neighbours to expound the English poet to us in our own tongue, we must be allowed to say, that five acts of English so uncommonly broken as that of Mdlle. Colas are little short of irritating.

Mdlle. Colas is undoubtedly charming in appearance and manner, but her English is as wofully bad as her intention is evidently good. If the dignity and force of Shakespeare's immortal thoughts could be properly rendered into French, Mdlle. Colas's talent would be then exercised in a legitimate sphere. As it is, we see in every act her independent ideas, but unfortunately we hear in every act her very imperfect English, regretting, for her sake as well as our own, this insuperable disadvantage.

If an Englishman could prevail upon himself to play a leading part of Molière or Racine in a Parisian theatre, and to do it in that kind of French derisively known as "Yorkshire," we presume the effect on the French nerves would be analogous to that produced on the sensibilities of Englishmen from hearing their language so prettily murdered by Mdlle. Colas From the traditional politeness of the French people, there is, of course, no doubt that they would receive the English actor and his bad French as kindly, indeed, as rapturously, as we welcome the fascinating Frenchwoman and her bad English. It might be asserted by some enthusiasts, that, after a time, you forget to notice the foreign pronunciation, but this is an advantage possessed by a very select few.

French tragedians in Shakespeare's plays appear to be new the fashion; so we may perhaps infer that, as M. Fechter's English is positively bad, and Mdlle. Colas's is comparatively worse, something superlatively faulty is yet to come. We do not know if the concentration is possible, but this very play, *Romeo and Juliet*, would afford opportunities for the Franco-English principle—with a dash of the Teutonic introduced for variety's sake—to be much extended. If Mdlle. Colas could be supported by M. Fechter as Romeo, and Madame Celeste as the nurse, Herr Krüger, who also has essayed to render the productions of the "Bard of Avon," could play Mercutio. But perhaps this would be a sensation hardly safe to indulge in, without having made previous arrangements for temporary retirement to Hanwell or Colney Hatch.

Mdlle. Stella Colas evinces in her performance an intelligence far from common, though we have been accustomed to see Juliet made a timid, diffident young girl, oppressed by her relations. Mdlle. Colas makes Juliet's spirit rise with a very natural opposition when her love is menaced by great dangers, and the timid girl becomes a brave and energetic woman in its defence. This idea is most just and reasonable. The effect of her first line, coming as it does in the midst of good English, is quite startling. The usual peculiarity of elongated vowels is with this lady especially prominent, and, perhaps to secure intelligibility as much as possible, she speaks rather slowly, and in a loud tone. Another rock, that we suppose no foreigner ever yet steered clear of in the English tongue, is that little word "*some*" which Mdlle. Colas spoke in the line to Romeo: "I hear some noise," with the usual inflection, as if *noise* could be weighed by the pound or measured by the yard. The expression of fondness and girlish fear which should accompany the beautiful language of the balcony scene, was given with every refinement. In the scene with the nurse, Juliet's anxiety to talk of Romeo, and her pleading petulance when the fatigued old emissary refuses to do so, were rendered by Mdlle. Colas with a grace and simple delicacy as striking as anything in her personation. Her wheedling the old lady back again into a good humour to talk of Romeo was managed with charming neatness. In the expression of feminine impatience Mdlle. Colas' manner is particularly captivating. Nor is there any lack of vigor. In fact, for Shakespeare's Juliet we cannot help thinking there is vigor rather in excess. Mdlle. Colas abandons herself entirely to the situation in the great speech, and the "waking vision," if we may so term it, of the tomb of the Capulets. The fright and horror the wonderful language implies were rendered with much impressiveness. Finally, there is a great deal more very good and true in Mdlle. Colas conception of the part, though her imperfect command of English is so detrimental to the effect she otherwise might produce.

M. T. T.

FRESCOR.—The first of Mr. Herbert's frescoes in the Westminster Palace is within a week of completion. The subject is "Moses giving the Law to the Israelites." The painter has sought to indicate even the season of the year and the hour of the day in which this great delivery of the law was accomplished. Mr. Wallis, painter of the "Death of Chatterton," lately disposed of at the sale of the late L. A. Egg for 800*l.*, has returned from Italy.

VIENNA.—The company, during the forthcoming season, at the Italian Opera, will include, among other artists, Mesdames Artôt, Barbo, Lotti della Santa, *prime donne*; Mongini, Graziani, *tenors*; Graziani (brother of the preceding gentleman of the same name), *barytons*; Zucchini, *buffo*; and Angelini, *bass*.

M. LEON VISCONTI, son of the architect charged by the Emperor Napoleon with the task of completing the Louvre, died last week.

M. ANDRE DE GOY, also well known to the French public as translator of English novels, and attached to the Bureau de la Presse of the Minister of the Interior, has been unexpectedly snatched away.

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VOL. 41—No. 34. SATURDAY, AUGUST 22, 1863. PRICE { 4d. Unstamped. 5d. Stamped.

OPERATIC ACADEMY.

MR. HOWARD GLOVER, Composer of the Operas "Rey Bias," "Once too Often," "Amina," the Cantatas "Tam o' Shanter," "Comala," &c., respectfully announces that he has OPENED AN ACADEMY for the STUDY and PRACTICE of OPERATIC MUSIC. Students, besides private instruction, will have the advantage of practising together, rehearsing occasionally upon the stage of one of our Metropolitan theatres, and when sufficiently advanced of taking part in public performances. They will thus acquire a complete knowledge of all the standard operas with the dialogue, recitatives, concerted pieces, and stage business (so embarrassing to novices), which, as we have no regular provincial opera houses, it would be impossible for them to gain by any other means. The success which attended the Musical and Dramatic Academy, which Mr. Howard Glover instituted in conjunction with his mother, the late celebrated actress, some years ago, affords him reasonable ground for the belief that, with increased experience, he may again be honored with the confidence of the musical world. The study of Oratorios will also form a part of the course of instruction, and the advantages of the school will be open to efficient amateurs as to professional students. Terms 10 guineas per quarter (exclusive of the hire of music), paid in advance. A fee of half-a-guinea charged for trying the voice, and giving professional opinion. There will also be classes for the study of the Italian, French and German languages, a knowledge of which is so important to the musical artist. All applications to be made, in the first instance by letter, addressed to Mr. Howard Glover, at Messrs. Duncan Davison's Music Warehouse, 244 Regent-street.

GLASGOW CITY HALL, TUESDAY EVENING CONCERTS.—The Concerts of the Glasgow Social Reform Society, open for the season, on 3rd October. Conductor, Mr. R. J. ADAMS. In addition to the concert, in Greenclyde Hall, Colton, and elsewhere, arrangements are being made for a first-class series of "City Hall Tuesday Evening Concerts," to commence the first week in November. All applications to be addressed to the *Secretary*, Mr. James Lawson, Musical Agent, 115 Union Street.

N.B. Artistes visiting the north, either individually or in touring parties, should write early to Mr. LAWSON, who is the only Musical Agent in Scotland.

DURHAM CATHEDRAL.

THE APPOINTMENT of a BASS SINGER to the vacant place in Durham Cathedral will be made on MONDAY, the 28th day of September next.

The Trial will take place on the Thursday and Friday of the preceding week, immediately after morning Service.

All Applications and Testimonials must be sent in, addressed to Mr. EDWARD PEELE, Registrar to the Dean and Chapter of Durham, at his office in the College, Durham, previous to SATURDAY, the Twelfth day of September next.

The Travelling expenses of the Candidates, who shall be summoned to the trial, will be paid by the Dean and Chapter.

College, Durham, 23rd July, 1863.

MADAME RUDERSDORFF will sing RANDEGGER'S New Song (with Violoncello Accompaniment), "PEACEFULLY SLUMBER," at Scarborough, on the 25th August.

MADAME RUDERSDORFF will sing ADRIAN'S admired song, "MIGNON" (poetry by Goethe) at Scarborough, on the 26th instant.

MADAME RUDEDSDORFF, MR. GEORGE PERREN AND HERR FORMES will sing Randegger's Popular trio "I Savignani," at Scarborough, on the 25th inst.

MR. SWIFT will sing THE BANNER OF ST. GEORGE, Balfe's new and popular "Rifle Song," (the words by John Brougham, Esq.), at Mr. Alfred Mellon's Grand Volunteer Promenade Concerts, at the Royal Italian Opera House, THIS EVENING.

MR. LEWIS THOMAS will sing "THE SULIOTE WAR SONG," composed by BRINLEY RICHARDS, at the Welsh Festival at Rhyl, on Wednesday, August 26.

"THE MESSAGE."

MR. SIMS REEVES will sing "THE MESSAGE," the celebrated Song composed for him by BLUMENTHAL, at the Worcester and Norwich Festivals.

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THE COMMITTEE.

Cologne, August 1863.

ALFRED MELLON'S PROMENADE CONCERTS, EVERY EVENING at 8.—ROYAL ITALIAN OPERA, Covent Garden. Mdlle. CARLOTTA PATTI.—Band of 100 Performers. M. LOTTO, the Polish Violinist, will appear on Monday. On Tuesday next, a Grand Sale from Gounod's Opera, "FAUST." On Thursday next, a BEETHOVEN NIGHT. Admission, One Shilling.

SCOTLAND.—BRINLEY RICHARDS'S NEW NATIONAL SONG, "GOD BLESS THE PRINCE OF WALES," will be introduced by Ma. KENNEDY (accompanied by Mr. LAND on the Pianoforte), in his celebrated ENTERTAINMENT on SCOTCH NATIONAL MELODIES, at Turriff, August 24; Banff, August 25; Keith, August 26; Elgin, August 27; Forres, August 28; Inverness, August 31; Dingwall, September 1; Nairn, September 3; Aberdeen, September 4; Peterhead, September 8; and at Fraserburgh, September 9.

PROVINCIAL CONCERT TOUR.

MR. J. RUSSELL has the honour to announce that he has engaged the following eminent Artists for a Grand Provincial Tour during the months of October and November, 1863:—Vocalists: Mdlle. Carlotta Patti, Madame Fanny Hoddart, Herr Reichardt, Signor Ferranti (baritone of the Grand Opera, La Scala, Milan; San Carlos, Naples; and the principal Opera Houses of Italy). Instrumentalists: M. Ascher (pianist to the Emperor of the French, and the celebrated composer), M. Vieuxtemps (the celebrated violinist). Conductor, Mr. C. J. Hargitt. All applications respecting engagements to be addressed to Mr. J. Russell, 46 Beaborough Gardens, Pimlico, S.W.

THE NORFOLK and NORWICH FOURTEENTH TRIENNIAL MUSICAL FESTIVAL in aid of the Funds of the Principal Charities in the county of Norfolk and the city of Norwich, at St. Andrew's-hall, on Monday, the 14th day of September, and four following days, under the patronage of Her Majesty the Queen, their Royal Highnesses the Prince and Princess of Wales, and the Royal Family. Mlle. Tietjens, Mme. Lemmens Sherrington, Mme. Weiss, Miss Wilkinson, Miss Palmer, and Mlle. Trebelli; Mr. Sims Reeves, Signor Bettini, Mr. Montem Smith, Mr. Santley, Mr. Weiss, and Signor Bossi.

On Monday evening, "JUDAS MACCABÆUS."

On Wednesday morning, a new Oratorio, entitled "JOASH," by Mr. Silas, a Selection of Sacred Music by Pergolesi, Haydn, Rossini, Cherubini, Beethoven, and Handel, and a Scena from Mr. Leslie's "ISRAELITE."

On Thursday morning, "ELIJAH."

On Friday morning, "THE MESSIAH."

On Tuesday, Wednesday, and Thursday evenings, Grand Miscellaneous Concertes including Mr. Benedict's Cantata "RICHARD CŒUR DE LION" Mr. Cusin's Serenade, and selections from popular Operas and Musical productions of eminent composers. The Band and Chorus will consist of about 400 Performers.

CONDUCTOR, MR. BENEDICT.

ON FRIDAY EVENING, A GRAND DRESS BALL

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THE OPERA OF "LORELEY,"

By Emanuel Geibel and Max Bruch.*

(*Continued from page* 534.)

There is no overture. The introduction, in slow *tempo*, contains touches of the song sung by Leonore, when presenting the Count Palatine, Otto, the goblet of wine at the marriage festivities, in the second scene of the second act; this melody extends into the first scene: recitative and aria of Otto (tenor), and fiery *allegro* in A minor and A major, which, however, when the proposed change, of which we have spoken, is carried out in the introductory scene, will undergo an alteration of form, for the purpose of curtailment.

We next hear Leonore's song, behind the scenes, "Seit ich von mir geschieden, Und mich der Liebe gab," a simple song-melody, in B flat major, ⅜ time. It shows, at once, however, like the prominent part taken by the soprano in the following duet with Otto, how the composer has conceived the character of the enthusiastic and loving girl, a character which he pourtrays, throughout the opera, very successfully, by means of the melodic element. The difficulty of characterising this important part lay in blending the musical expression of the sentiments of a loving, simple country maiden, innocent and natural, with the pourtrayal of the demoniacal excitement of one fallen under the power of the world of spirits. Herr Bruch has here been fortunate in making the purely human element, the intensity of feeling, and the devotion of love, exceedingly prominent, and in never allowing himself to be led into glaringly fantastic extravagance by the demoniacal element in the character. The "Ave Maria" heard from the chapel, and sung behind the scenes (Andante in E flat, ⅜ time), forms an effective contrast to the excited conclusion of the duet, and the abrupt manner in which Otto rushes from Leonore. Leonore's song, like a fervent prayer, accompanied by a gentle melody, on the violincello, clinging to the soprano, twines through the chorus, which is mostly in six parts, alternating with a quartet solo.

The men's chorus of fishermen and vine-dressers (G major, ⅜ time), with the interpolated warnings of old Hubert, is full of freshness and life, especially on the introduction of the women's voices (⅜ time), when a double chorus is formed, the fishermen in the boat, as they take the casks on board and go off, singing a characteristic melody in unison (tenor and bass), while the full chorus in four parts, with soprano and contralto, celebrate the blessings of autumn. The composer here displays truly surprising skill in the treatment of joyous folk-scenes in a style neither heavy nor affected. Another proof of this is afforded by the pretty little song, in the folk-style, in which a village girl announces to Leonore that the latter is selected to congratulate the princely pair. We have already spoken of the following episode, the scene between Leonore and Reinald. The music, both in Reinald's part and in the duet arising out of it, contains many beauties, but it is the cause, even considered in a purely musical light, of too much sentiment being heaped up in the first act. By this, the impression of the music is weakened, especially since the action, as already remarked, comes to a stand-still.

The next great scene, the bridal procession and the discovery of the secret, begins with a spirited march, and a general chorus (Allegro moderato, D major, ⅜ time), the latter, especially in the middle movement, being well worked out, without overstepping the limits prescribed by the character of the whole to the polyphonic portion properly so-called. The quartet between Bertha, Otto, Reinald, and Hubert (Andante sostenuto, F sharp minor, ⅜ time) is a fine piece of composition, but can only produce its full effect by the combination of perfect musical and mimetic expression.

After the departure of the bridal procession, we have a change of scene, and the finale of the first act follows.† This grand finale proves in a brilliant manner the composer's vocation for dramatic music. A comparison of the mode in which the same subject has been composed by Mendelssohn naturally suggests itself; nay, it almost forces itself upon us, and, therefore, we will frankly state that the present treatment far surpasses the earlier, especially in the passion and spiritedness of Leonore's part, and in the gushing flow and continuous rise of the latter, besides being, as a whole, in the chorus and orchestra, from its progressive movement and dramatic life, more adapted for the stage, more theatrical, in the best sense of the term, and, consequently, more effective and more exciting. The principal keys in which it is written are B flat minor, D flat major, and B flat major. The orchestra is admirably handled, and highly effective, although the composer does not endeavour to impose by clap-trap or overloading the masses. He employs no ignoble means, no means deficient in beauty; the whole finale can stand its ground before the sternest musical tribunal.

The second act contains two grand scenas; the marriage festivities with their interruption by Leonore's magic song, and then, in the finale, the spiritual court before which Leonore is summoned, her acquittal, and the excommunication of the Count Palatine. A remarkable feature of the first scene is Reinald's romance; but the principal one is the song in which Leonore presents the bridal goblet to the Count-Palatine and bewitches the knights, adding fuel to the flames by what she sings. We give this song as a supplement. This specimen alone will suffice to render the reader partially acquainted with what we have said above concerning the characteristic nature of Leonore's part: let particular attention be paid to the return of the major key at the conclusion. In the repetition, the change of accompaniment in the first two bars is marked. In the following tumultuous outburst, when the knights woo Leonore, and when Otto gives way to his unbridled passion—her demoniacal song, "Flammen der Mähne" exciting him still more—the composer proves his great talent for managing large masses of tone and solo voices for the purposes of grand concerted music. Yet the finale which comes after a beautiful air of Bertha's, surpasses this scene, by its admirable music, in grandeur of effect. The priests' chorus with organ accompaniment; the painful, self-sacrificing song of Leonore:—

> "Führt mich zum Tode—
> Meine schwarze Kunst das ist mein Schmerz,
> Mein Zauber ein gebrochen Herz,
> Und Einer weiss warum.";‡—

the trio between Otto, Reinald, and the Archbishop (tenor, baritone, and bass), with full chorus—one of the real gems of the opera—and, at last, the excommunication hurled against Otto, all combine to form a whole which truly appears not the lucky chance of youthful genius but the work of a mature master. This certainly in the treatment of all the resources of music, joined to unusual inventive talent, caused great astonishment among all professional musicians present. The third act consists of only three scenes. The first presents us with a joyous chorus of vine-dressers, male and female, celebrating the blessings of autumn. Old Hubert interrupts their gaiety by the mournful news of the death of the Countess-Palatine, and of the infatuation of her unhappy husband for Leonore, his (Hubert's) own child. The song, in two strophes, which follows, was censured by many of the audience, as unsuited to the position it occupies. We do not agree with this opinion; it is a peculiarity of old age, when assailed by misfortune, to express its lamentations, and connect what it feels with the recollections of its youth, when it never thought of woe. On this account, the song strikes us as perfectly justifiable; it is quite so, musically speaking (Andante in D minor, ⅜ time), for the composition of it is exceedingly happy. The peasants follow the old man into the church, whence proceeds a "De profundis" with the organ. During this piece, Otto enters, oppressed and worn out. The grand *scena* which follows is really something superb for a tenor; recitative, Adagio (sorrow at Bertha's death and his own

* From the *Niederrheinische Musik-Zeitung.*

† At the performance of the opera in Mannheim, it was necessary, on account of the change of scene, to make a break *before* the finale, and to drop a curtain. This must not, however, be allowed, on any account. Night has set in even at the end of the preceding scene, and, immediately afterwards, Leonore hastens, in despair, to the banks of the river. Musically considered, also, the preceding scene does not form the conclusion of an act, because the composer very properly, in the postlude of the orchestra, as the chorus dies away, works in a strain depictive of the unfortunate turn taken by the marriage festival. After the change, a longer prelude is desirable, before the appearance of the spirits and the commencement of the chorus.

‡ "To death conduct me—
My magic arts but rack my breast,
My spells have robbed my heart of rest,
And there is One knows why!"

lot), and Allegro ("Rückwärts schlägt sich keine Brücke—Soll ich knabenhaft entsagen! Nein, das Letzte muss ich wagen," etc.) —all this is admirable, full of melodic dash and exciting passion. The conclusion is especially effective. Enthusiastic approbation will always greet this piece, as it did in Mannheim, where Herr Schlosser, who sang it very finely, particularly at the second performance, was loudly applauded.

Otto rushes off. The scene changes and we perceive, at the back of the stage, the Rhine, with Leonore sitting upon the rock which projects into the stream—a beautiful sight, like, as it were, the Loreley-Legend in a *tableau-vivant*. The music lights up the picture; the wind-instruments, on the slight *tremolo* of the deep fiddles and basses, meditate in soft harmonies from E major, and in sustained chords, into the dominant, on which, as a basis, while the wood wind-instruments rise in a strain of their own, the horn plays Silcher's folk's melody, "Ich weiss nicht, was soll es bedeuten," for which we have already been prepared by certain suggestive touches. It is a very happy notion of the composer thus to give us a musical interpretation of the picture which, in this scene, exhibits for the first time Loreley in the form attributed to her by the legend. The following song of Leonore—"Ich habe mein Herz verloren," in E minor—is melodious and expressive; but the gem of the whole is the finale, which commences with the appearance of Otto. His passion bursts forth for the last time. He beseeches Leonore to think of the ecstacy of love. The increasing ardour with which he urges his suit; Leonore's rejection of it; the struggle in her heart, which desires to renounce human emotions, and yet is beginning to waver;—all this is set forth by the composer in a grand duet, which carries away the audience by its melodic flow and continually-increasing power, until the dreadful and fear-inspiring adjuration of the invisible spirits, "Hold, thou proscribed bride!" is heard, and Leonore, breaking away, and rushing to the rock, devotes the unhappy Count-Palatine to destruction. Otto plunges into the river, and Leonore's song:

"War hinfort mir nicht und die Treue verletzt,
Ihn reisst mit Gewalt in den Strudel mein Lied,"*

(in the melody from the second act, now in E major) is heard echoing from the rock, with a brilliant accompaniment of the harp and other instruments. The concluding scene is magnificently painted; the rising waves bear aloft the fairy, while the chorus of spirits salute her as Queen of the Rhine.

All things considered, it is the last act which reflects the greatest credit on the composer, for the deep impression which it produces, and which, after the grand, imposing scenes of the first two acts, must have appeared problematical, is wholly and solely his work; such music alone as his was capable not merely of commanding, but absolutely of increasing, the interest felt by the audience up to the very end.

May this beautiful and truly German work pursue its appointed path, then! The managers of our great theatres will not repent their having for once employed their rich resources upon the creation of an artist who is their own countryman. L. B.

JENA.—On the 28th July a performance of sacred music took place in the University Church, previous to the meeting of the Gustavus Adolphus Association. The programme was composed as follows:—Cantata, "Lobet Gott in Seinen Reichen," for solo voices, chorus, and orchestra, by J. S. Bach; "De Profundis," by Gluck; "Prayer," soprano solo and chorus of female voices, by A. Tottmann; "Die Gnbirt des Herrn," by Praetorius: and Handel's "Dettingen Te Deum." The solos were sung by Mesdlles. K. Voight, Ruder-dorf, Herren Mobius, and Kaufmann. The two gentlemen are students at this University. The choruses were executed by the members of the Sing-Academie. The performances went off admirably under the guidance of Dr. Neumann. The orchestra consisted partly of members of the Weimar band. The Sing-Academie, in conjunction with the newly-formed Academical Associations for Male Voices, now gives nearly every week a performance of sacred music, by ancient and modern composers. In fact, musical matters have been tolerably flourishing here during the summer. There is also a Liedertafel, as well as several other associations, where music of a less serious character is zealously cultivated.

* "If henceforth a false, perjur'd lover draw near,
I'll drag him, by song, 'neath the wild eddies here."

"TURN HIM OUT."

A new farce by Mr. T. L. Williams was produced on Monday 17th, at the Strand Theatre, with decided success. It is one of those uproarious and unlikely inventions with which the patrons of this theatre are familiar, involving, as usual, personal struggles in a drawing-room, dishevelled costume, and possible concussion of the brain to an unhappy gentleman hurled down stairs.

Mr. Mackintosh Moke (Mr. Vollaire) has gone out for a fortnight on "business," leaving his wife Julia (Miss L. Thorne) and her maid Susan (Miss Jenny White) at his "suburban retreat." Mrs. Moke enters in a perturbed state, followed by Mr. Eglantine Roseleaf (Mr. Belford), a very heavy swell, who persecutes her in her walks, and aggravates the impertinence by coolly entering her house. He is persuaded to go away, but threatens to return. "I said I would, and so I will upon my sacred honor." He does return, and, getting in at the window by means of a painter's ladder, bribes Susan to shut him up in a cupboard till he can "wush out" and surprise Mrs. Moke by a further declaration of his affection. Susan locks him in, and calls up from the street Nicodemus Nobbs (Mr. H. J. Turner), an itinerant vendor of toys, principally halfpenny windmills. This wandering tradesman (with very clean boots) is an old lover of Susan's, and is at once sworn in as protector to the household. He is made acquainted with Roseleaf's hiding place, and commissioned to "turn him out" with whatever force may be necessary. Having originally intended to follow the pugilistic profession, and having studied to that end, he enters upon his functions with peculiar ardour, just stepping outside to deposit the "mills" in a place of safety, before the more exciting mill comes off in the drawing-room. At this juncture, Mr. Mackintosh Moke enters. He recounts the delights of his fortnight at Scarborough, going over the polkas with the "fascinating widow," and finishing by a feeble compunction of conscience, "It really was too bad of me." His pleasing recollections are disturbed by the return of Nobbs, who of course mistakes Mr. Moke for the real culprit in the cupboard—contemptuously ignores his protests, closes with him—doubles him up and "turns him out." The stage is left clear, and Roseleaf thinking he has a chance of getting quietly away, emerges from the cupboard, but meets Mr. Moke who has re-entered his suburban retreat, in a battered condition, and breathing all kinds of vengeance. Appeased by Roseleaf's accounting for his presence as having "called for the income tax," Moke enlists him against the muscular toyseller, arranging to lie in wait behind the curtains. At a whistling signal they are both to come forward and "smash" Nobbs. When the latter reappears Roseleaf retires to the cupboard. Moke's signal is answered by Nobbs, who has another encounter with the ill-used proprietor, this time throwing him down his own stairs, and out of his own window. Moke's next endeavour to gain admission under his own roof is made in a large chest, but the device is seen through. He is locked in by Nobbs, and sent to "16, Rosemary Villas," Roseleaf's address, which is found written in that worthy's hat. Moke's final attempt to solve the mystery and obtain his rights is successfully made in the disguise of a waterproof coat and a thick comforter. He brings a letter, full of reproaches, from himself to Mrs. Moke. Roseleaf returns for his hat, when Moke throws off his disguise. Mrs. Moke and Nobbs discover that the wrong man has been "turned out," the real culprit is detained, and being penitent is forgiven by Mackintosh Moke, who admits the bad policy of his fortnight at Scarborough, and is in turn pardoned by his wife. All the artists concerned in the farce excited themselves to the utmost for its success. Mr. H. J. Turner played Nicodemus Nobbs with a quiet and natural sense of humor, while Mr. Vollaire's ferocious energy, under his insults and injuries, must have realized all the author's expectations. Mr. Eglantine Roseleaf was an interesting swell of the most effective Belfordian type, while Miss Jenny White and Miss L. Thorne did their best for the general effect.

Mr. Leigh Murray re-appeared the same evening, and sustained his celebrated character of Mr. Craven, in *His First Champagne*. That a timid gentleman unused to the above leverage may be overcome by it, and still be a gentleman, was shown by Mr. Leigh Murray with that nicety which has always marked his delineation of Mr. Craven. The reception which greeted Mr. Murray is a proof that the public are only too glad to welcome a sensible and refined actor, in a theatre where the performances do not generally merit those epithets.—Mr. Byron's laborious burlesque on the *Duke's Motto* is still the principal attraction. In the course of that edifying literary work, the likeness of Blanche de Nevers to her mother is described by the line, "She, like Napoleon, has a *Mameluke*," and at another period of this cheerful production, some person is advised to "husband your *racehorses*." If Mr. Byron's reputation for cleverness is dependant upon imbecility of this kind, and if his notion of fun is exemplified by Blanche, in the likeness of a Petticoat Lane rag doll, being patched about in imitation of the ancient Clown and Pantaloon joke, burlesque writing has left Mr. Byron woefully destitute of those "racehorses" he should have wisely "husbanded."

CROYDON ASSIZES.—SATURDAY, AUG. 22.

[Before Baron BRAMWELL and a Special Jury.]

THE DRAMATIC COPYRIGHT ACT.—SEMAN V. COPELAND.—This was an action brought by the plaintiff, a dramatic author, to recover penalties from the defendant, who is the proprietor of the Royal Amphitheatre at Liverpool, for having performed a piece called "Jessie Brown, or the Relief of Lucknow," at his theatre, without his permission. The amount sought to be recovered was £52, being for twenty-six penalties of forty shillings each. The defence was that the drama in question was one in which the plaintiff had no title, and that it was written by Mr. Dion Boucicault. Mr. Chambers, Q. C.; and Mr. Laxton were for the plaintiff; Mr. Lush, Q. C.; and Mr. Murray were for the defendant.

Mr. Chambers, in opening the case, said that the plaitiff, although not distinguished in the higher ranks of the dramatic profession, was a successful writer of dramas at the minor theatres, and upon the occasion of the Indian mutiny he dramatised the romantic story of the Highland girl, who was in Lucknow at the time of the siege, and whom the jury would remember was represented to have heard the bagpipes of the approaching army of deliverance under General Havelock. This drama, under the title of "Jessie Brown; or, the Relief of Lucknow;" was played with great success at the Britannia Theatre, at Hoxton, and the present action was brought to recover penalties from the defendant for having played a drama which he should contend was a mere plagiarism, or piracy of the other, and which was written by a gentleman who, no doubt, enjoyed a higher position as a dramatic author than the plaintiff, Mr. Dion Boucicault. The first intimation the plaintiff had that this work had been pirated was by reading an announcement in a theatrical newspaper, the *Era*, that Mr. Boucicault, who was then in America, had produced a piece under the same name, and that Miss Robertson, a lady whom he afterwards married, was playing the heroine, but no proceedings were taken until Mr. Boucicault came to England. It appeared that he shortly afterwards wrote the successful drama of the "Colleen Bawn," and he issued a notice warning all managers of theatres not to play this and a number of other dramas without his sanction, or legal proceedings would be taken against them. Among the dramas so mentioned was this particular one of "Jessie Brown; or, the Relief of Lucknow," and the plaintiff immediately wrote to him and claimed the authorship of the piece in question, but no answer was returned. The jury were aware that the "Colleen Bawn" was played at the Adelphi, and that disputes took place between Mr. Boucicault and Mr. Webster, the lessee of that theatre, the result of which was that the former went to Drury-lane, and he there produced a piece under the title of "Jessie,"—omitting the name of Brown—"or the Relief of Lucknow." He should show them that this piece, with some slight and merely colorable alterations, as he should contend, was identical with the drama written by the plaintiff, and the same piece was afterwards performed by the defendant at his theatre. These were the circumstances under which the present action was brought, and although he was, of course, not at all aware of the line of defence that would be adopted by his learned friend, he must express his opinion that, unless Mr. Dion Boucicault was called as a witness for the defence, it must be taken as an admission on his part of the soft impeachment of having made use of the talent of the plaintiff for his own benefit, and unfairly introduced to the public a drama as his own which was, in reality, the property of another.

Mr. Edward Stirling, the stage manager to Mr. Boucicault, at Drury-lane Theatre, was then examined, and his evidence was to the effect that the drama played in America was identical with the one that was played at Drury-lane Theatre under the title of "Jessie; or, the Relief of Lucknow," while Mr. Boucicault was the lessee of the theatre. He also proved that he saw a similar piece played at the defendant's theatre at Liverpool. Mr. Boucicault's play was printed in America. He did not know what had become of the manuscript. By Mr. Lush: The piece that was played at Drury-lane Theatre was the same in all respects as to the plot, but some of the scenes were heightened, as it was termed in dramatic phraseology, and Mr. Boucicault added another act. New characters were also introduced. In Mr. Boucicault's drama the action commenced in India, and Jessie Brown was the servant of an English lady. Nana Sahib was introduced into the drama, of course, but not by his real name. It was thought that to introduce him by his real name would be too repulsive for the English public [a laugh]. The Nana Sahib of the drama was called Ghoolam Singh [a laugh]. He was the lover of the lady, or wished to be so, but she repulsed him, and he in consequence was supposed to persecute the British. Jessie Brown was with her mistress at Lucknow, and this was the grand scene of the drama, and the curtain fell upon the *tableaux* of the arrival of the Highlanders and the defeat of the Sepoys. In the plaintiff's drama the second act commenced in the Highlands, and Jessie was supposed to have been recently married to a Highland soldier, who was going to India. Two comic characters were introduced into the plaintiff's piece, Mr. Sniffles and Mr. Ginger [a laugh]. No such characters were in the piece written by Mr. Boucicault. Witness considered that the two dramas were entirely dissimilar in these incidents until they came to the fourth act, where Lucknow was supposed to be relieved. With the exception also of Jessie Brown and Geordie Brown, who was supposed to be her husband, there was no similarity in the names of the characters in the two dramas. Re-examined: He had only looked over the plaintiff's drama in a cursory manner, and he did not observe that the two comic characters in that piece were rolled into one in the drama of Mr. Boucicault, in the person of an Irishman, named Cassidy. Mrs. Boucicault played the part of Jessie at Drury-lane Theatre.

Mr. Seman, the plaintiff, was then called, but previously to his being examined, the learned judge inquired of Mr. Lush what his case was in behalf of the defendent. Mr. Lush said he should be able to show that the two dramas were quite dissimilar, and derived from the common source of the romantic incident related in the newspapers at the time of the occurrence.

The plaintiff, in answer to the questions put to him, stated that he wrote the piece he claimed as his property, and it was disposed of by him to Mr. Lane, of the Britannia Theatre, Hoxton, and met with great success. He said that when the piece was played at Drury Lane he went to see it, and he considered it was precisely the same as his own, except that a fresh act was added, and a slight alteration was made in the names of the characters. Witness's drama was only composed of two acts, but that of Mr. Boucicault was very much longer. It lasted three hours and a half, but witness's only lasted an hour and twenty minutes. The witness then proceeded to refer to certain portions of the two dramas, which he represented to be identical with each other.

Cross-examined: The drama was his own idea at the time, and he had not read an account of the incident of the Highland girl hearing the bagpipes from the newspapers (A newspaper was handed to the witness, containing the statement referred to). He said he never saw it. Some further questions were put to him, with a view to show that his own drama was evidently founded upon the incident in question, and he admitted that one of his *tableaux* was copied from the *Illustrated Times*. Mr. Chambers said that this was his case. Mr. Lush said that this was his case. Mr. Lush was about to address the jury for the defendant, when they interposed, and intimated their opinion that the plaintiff had failed altogether in making out that he had a title to the copyright of the drama in question. Mr. Chambers, upon this, elected to be non-suited, and thus the matter ended. Baron Bramwell observed that, in his opinion, it was scandalous that such an action should have been brought, and there was not the slightest foundation for it.

BADEN BADEN.

(*Au Rédacteur du* MUSICAL WORLD).

MONSIEUR.—Berlioz vient de nous quitter, après avoir assisté à la reprise de son opéra *Beatrice et Benedict*, dont il a dirigé lui-même l'exécution. On se rappelle l'effet que produisit cet ouvrage la saison dernière, et surtout le délicieux duo de femmes qui termine le premier acte. Quelque quelques-uns des excellents interprètes qui crèrent *Beatrice et Benedict* aient fait cette fois défaut au compositeur, le succès n'en fut guère moindre que l'année passée, et les mêmes applaudissements enthousiastes ont accueilli chacun des morceaux capitaux de la partition. Berlioz est un maître par excellence; chaque mesure de sa musique est pleine d'originalité; chaque trait y est dessiné d'une main sûre, et si parfois cette originalité pouvait paraître étrange à l'auditeur, c'est qu'il ne se serait pas suffisamment familiarisé avec le style et le sentiment du maître, car sa musique a le don de charmer aussitôt qu'on la connaît et qu'on la comprend. On ne peut pas imiter Berlioz, qui n'emploie jamais deux fois les mêmes moyens, qui ne procède d'aucun autre, qui se montre toujours nouveau, surprenant, en un mot, qui est *lui*. Maître accompli dans l'art de l'instrumentation, son orchestre est d'une richesse et d'une variété de couleurs qui enchantent les connaisseurs. Dans *Beatrice et Benedict*, Berlioz a montré un côté nouveau de son talent; il y a fait preuve d'un *humour* qu'on pourrait appeler (shakspearien). En même temps son orchestration y est d'une simplicité qui le justifie victorieusement du reproche qu'on lui a fait quelquefois de ne savoir écrire que pour les grandes masses et pour des orchestres formidables. Mme Charton-Demeur a chanté avec sa supériorité ordinaire; elle a été rappelée par de bruyantes acclamations après son grand air: *Il m'en souvient*. Jourdan remplaçait Montaubry, Mlle Heurion Mlle Monrose, et Mlle Faivre Mme Geoffroy. Après le duo des deux femmes, on a également rappelé Mlles Heurion et Faivre. Inutile d'ajouter que l'orchestre a été admirablement dirigé.

UN FRANÇAIS A BADE.

NEW ADELPHI THEATRE.

The popular actress, Mrs. Stirling, appeared at this theatre on Monday, August 24th, in a new comedietta, called *The Hen and Chickens.* As a delineator of maternal characters in English domestic life, Mrs. Stirling is without a rival, though it is to be hoped mothers-in-law of Mrs. Softsawderley's temperament are comparatively rare. A slight plot, devoid of any particular originality, is carried on by a few persons, and is substantially as follows:—Mr. Alfred Casby (Mr. Billington), a good-natured young man of fortune, has married his pretty wife Angelina (Miss Henrietta Simms) under a rash promise not to separate her from her mamma. Despite the fact that Casby gives Mrs. Softsawderley and her husband, Mr. Softsawderley (Mr. C. H. Stephenson), a suite of rooms to themselves, the affectionate matron will not remain in them, but is constantly "one too many," as she says, in the apartments of Alfred and Angelina. Her failing is a somewhat inordinate fondness for that young lady—her daughter, the citation of it on every inconvenient occasion. Casby, good-natured as he is, at last openly revolts, and, in self-defence, tries an expedient to secure his wife's companionship and to get rid of her mother's. He leaves the house, and directs that communications shall be addressed to him at "60, North Bank, Regent's Park." Mrs. Softsawderley, a woman of the world, and possessing a knowledge of suburban districts, jumps at a conclusion which makes Angelina very wretched, and of course more than ever desirous of a mamma's sheltering wings. Casby has furnished a villa, but it is for his wife. He intends to leave his former abode to a bachelor friend his mother-in-law. Angelina follows him to No. 60, but finds her anger disarmed by proofs of his loyalty. Husband and wife are just beginning a comfortable dinner, when the tearfully indignant matron again intrudes. Hearing the cry of the infant Amaryllis, which Softsawderley junior (Mr. W. H. Eburne), a seafaring widower, unexpectedly returned from a long voyage, has foisted upon Casby in his new home, Angelina's fears are aroused afresh. To allay these fears, Mrs. Softsawderley gets Casby to tell the story of the sailor's daughter, pretending to believe every particular, but not really thinking it is true, till her son, the exuberant seaman, confirms it. To Casby's infinite relief, Mrs. Softsawderley's superabundant maternal instincts are diverted into this new channel; she adopts the child, and consents to leave the young couple to themselves.

The chief responsibility of the piece fell upon Mrs. Stirling, whose performance was marked by great natural force; so much so that Casby, with all his self-congratulation, must have been a stole not to have envied the widowed sailor the blessing of an Amaryllis. Miss Henrietta Simms looked, as usual, charming, and played the young wife in a most graceful manner, while Mr. Billington was a quiet and gentlemanly Casby. The other characters were well sustained, including "James," a listening footman of that *hasprirating* and dignified type now somewhat used up. Mrs. Stirling's reception, as might be expected, was enthusiastic, and, at the end of the comedietta, she was led across the stage by Mr. Webster, to receive her well-merited applause. The author's name was not announced, but we believe the piece is adapted from the French by Mr. B. Webster, jun.

A New Opera.—Mr. Howard Glover has, we understand, completed the book and a large portion of the music of a comic opera in three acts, to be entitled *Giralda, the Unmarried Wife.* It is, we believe, likely to be produced at the Royal English Opera during the approaching season.

Church Music.—When the great and important work of the Reformation was consummated, readers of the history of that period are aware that the Church of England retained nearly the whole of the choral service of that church from which she had separated herself. Luther, too, found that to make any impression upon the people whose adherence he desired to obtain, it had to be connected with the voice of song. All nations and peoples from their infancy have been fond of music in some form or other, the eastern valuing melody only, the Germans preferring melody and harmony combined, while the English are satisfied with having less than the "full-voiced choir," with its massive harmonies softly blended. For 150 years after the Church of England had separated from the Church of Rome the music in our cathedrals and parish churches was all that could be desired. Music in the time of Elizabeth was an important part of every gentleman's and lady's education. Singing at sight was common, and was also generally engaged in by the congregations at church. But when the Puritans, under Cromwell, held sway, church music declined. The master spirits of that age—Tallis, Tye, Farrant, Marbecke, Bird, and Palestrina—who had enriched the services of song, had long ago departed, and for nearly a century the Church hung her harp upon the willows until other master spirits—Handel, Haydn, Mozart, Mendelssohn, &c.—appeared and aroused the Church from her musical lethargy.—*Berrowes' Worcester Journal.*

Bromsgrove.—The Kidderminster and Bromsgrove Choral Society held its annual gathering on Thursday week at Bromsgrove. Mr. Tirbutt, organist of Bromsgrove church, presided at the organ. The morning service at the church commenced soon after half-past eleven, the Rev. W. Rayson, minor canon of Worcester Cathedral, intoned the service. The first lesson was read by the Rev. R. Mumford, one of the curates, the second by the Hon. and Rev. J. W. Leigh, curate, son of Lord Leigh, of Stoneleigh Abbey. The communion service was read by the Rev. G. W. Murray, vicar of Bromsgrove; the epistle by the Rev. A. Blomfield, son of the late Bishop of London; and the gospel by the Rev. Dr. Collis, minor canon of Worcester Cathedral, and head master of King Edward's Grammar School. In the morning service the responses were Tallis's; the *Venite* by Humphreys; the Psalms 102 and 103 by Handel; the *Te Deum* by Lawes; the *Jubilate* by Jones. The anthem was from Hymns ancient and modern, by V. Novello, "Brief life is here our portion." The Sanctus was by O. Gibbons, and the Kyrie adapted from Tallis, as well as the hymn before the Sermon.

"Three in one and one in three."

On the whole the singing went well, each part being sustained with sufficient distinctness without one overpowering the other. The amalgamation chorus sang in time, a difficult thing to be accomplished by those not in the habit of frequently rehearsing together. There was only one fault, the want of modulation, as with some few exceptions, the force was given to every verse, whether metrical or otherwise, and in the anthem, which was metrical, there were opportunities where light and shade would have shone to great advantage. This is a point that tests the efficiency of the organisation, but as the society is young, it cannot be expected to be perfect. At the conclusion of the morning service, the Ven. Archdeacon Sandford preached a sermon from Psalm lxxi., v. 21 and 22. The main object of the sermon was to point out the advantage of singing praises to God not only among Christians generally, but in the great congregation. He said the Psalmist had been inspired to write those productions for the use of the Church in ages yet to come, and he did not doubt that great men, as Handel, Haydn, Mendelssohn, and others, had also been inspired to help by their music to perpetuate the words of holy writ. After the sermon a collection was made, which amounted to £21. 4s. The company having retired from the church, repaired to the Golden Cross Hotel, where substantial cold collation was provided. About 500 sat down to luncheon, which was presided over by the Rev. G. W. Murray. The time having arrived for the commencement of the afternoon service, they made for the church. The services were conducted the same as in the morning, as far as the intoning and reading of the lessons were concerned. The music for the 104th Psalm was one of Purcell's single chants; the 98th Psalm being sung to chant by Dr. Smith, the *Deus Miseratur* was sung to the grand chant by Humphreys. The anthem was, "O Praise the Lord," by John Weldon. The hymn before the sermon was the Old Hundredth Psalm, sung with the olden termination, the choir giving full scope to the admonition, "Sing to the Lord with cheerful voice." The preacher was the Rev. A. Blomfield, M.A., son of the late Bishop of London, who took for his text, Psalm lxxiv., v. 4, from which he preached an instructive sermon. The first lesson was read by the Rev. C. H. Jenner. The collection amounted to £17. 16s. 6d., making a total of £39. 0s. 6d.

The choirs who took part or belong to the society are Bromsgrove parish, Bromsgrove Grammar School, Kidderminster parish church, Hanbury, Stoke Prior, Moseley, Catshill, Alvechurch, Tardebigge, Salwarpe, Hampton Lovett, Northfield, Cofton Hackett, King's Norton, Balsall Heath, and Selly Oak.—(*Berrowes' Worcester Journal*).

Herr Johann Dessauer, the composer, has left Karlsbad, and gone to France, in order to accept an invitation he has received from Georges Sand, the author. The two artists, both now grey, are bound to each other by old ties of friendship, and the charming château of Nohant, the hereditary seat of the Dudevants, that long since beheld all the great intellects of France gathered around Aurora, will conjure up old recollections before the gaze of the two friends. Dessauer, who, thirty years ago, made a protracted stay in Paris, has since then kept up an uninterrupted interconse and friendly correspondence with all the artists there—with Halévy, Heller, Rossini, Mad. Viardot-Garcia, and especially Georges Sand.

New York.—Herr Max Maretzek has given up the management of the Italian Opera at Havannah.

Warsaw.—In the midst of all the present political disturbances, a musical journal, entitled, *Le Chanteur National*, has just been published. The first number contains a song, "Nous ne voulons pas d'Amnistie." The second number contains Ujeski's poem, "Heavenly Mother, look down upon our Country," set to music.

THE SONG OF CHALK.

(*Continued from page* 535.)

"Tu' Millenium will far off be
Till sin, and grief, and pale ave staid;
The last subdue, (the way 'is free),
The first step then to it is made."—*Anon.*

Fytte the First.

To prove this true, three Doctors thus began,
When Dr. J. laid down the following plan:
"Let us continue to curb the eagerness
His pupils have to practice more or less;
Versed in dog latin we to their sires can say,
The Modus Operandi will not pay."
(Here the Doctor stopped to cough awhile,
And his *deaf* friend was forced to blink and smile)
"Excuse me, Sir," (half vexed), said Dr. J.
"I meant the practice was a dangerous way,
His plan, I hear, makes all the voices thick,
Nay more than this, it turns his pupils sick.
I know of one ('tis true she is not well)
Sick, *sans* physic, 'gainst this we *must* rebel."
"Do pardon me, dear Dr. J. this once,
The shop seems first into your mind to pounce,
Tell us the end of this odd case fairly,
Do health and voice improve," asked Dr B.?
"She and her parents, Sir, seem satisfied,
Your curiosity too is gratified."
Behold a breach seemed now, alas to pend
Between the two—when up rose Dr. Mend.
"Question old chums, when Doctors disagree,
Their foes step in and use them ruthlessly;
With caution let's attack our newest foe,
Or he may yet give us a strong third blow.
Globules, Water cure, and Muscle powers,
Are quite enough to force us on to Flowers:
His plan at least Anatomy upholds,
He science loves, and quackery unfolds.
Too well ye know at home the least we care,
The drugs we send abroad are not more sure."
He ended, and each Doctor took a pipe,
And after rum, Miss Mend sung "Cherry Ripe."
"I like that song, Miss Mend," said Dr. B.,
"Of boyhood days, it so reminds me;
Your voice is soft, your high notes very sweet;
A voice that's coarse, sounds better in the street.
Contralto notes are by the world thought fine,
Miss Mend's fatigual—pray take a glass of wine."
"My daughter's throat, Sir, is by no means strong,
She's frequently exhausted by one song."
Poor Dr. Mend spoke this most feelingly,
For well he knew such weakness should not be.
Here muttered Dr. B. in accents low;
"Contracted is her chest, ah! she will go."
"She should not sing," quoth he, "those high notes, Mend,
They strain her voice, and to Bronchitis tend."
Why Dr. B. her high notes praised before,
Since he their weakness now does much deplore,
Surprised them much, and Miss Mend inly thought
Such ignorance at her expense was bought.

(*To be continued.*)

Stuttgart.—On the 27th September, Salieri's opera *Azur, König, von Ormus*, will be produced.

Wiesbaden.—Mdlle. Parepa has been singing here and at Hambourg with great success. Signor Piatti played at the sixth subscription concert in Wiesbaden, and was enthusiastically received.

The Norwich Musical Festival.—The committee have issued their programme for the festival week. The general committee of management met recently, when Mr. Benedict was present, and details of the programme were arranged, and other preliminary business transacted. The names of the Hon. F. Walpole and F. M. Boldeau, Esq. have been added to the committee. A full rehearsal of the band and chorus took place in St. Andrew's Hall, when Mr. Benedict conducted the choruses in *Joash*, and in his own *Richard Cœur de Lion*, expressing himself much pleased with the way in which they were done. In connection with the Festival we may mention that Mr. Kerrison has again published a "Book of the Performances," in which an analysis of the different pieces to be produced is given.—*Norfolk Chronicle.*

Pesth.—Herr Richard Wagner is giving a series of concerts.

Dresden.—After a long illness Madame Burdo-Ney has re-appeared in the character of Valentine, in *Les Huguenots.*

Munich.—It appears that the report, which has gone the round of the papers, of the dissolution of the joint-stock company for the erection of a new theatre is not true. The committee are expecting, every day, the royal permission to commence operations. Meanwhile, the plans for the theatre, by Professor Lange, are on view at the Association of Arts.

Baden.—MM. Naudin and Delle Sedie have arrived. M. Benazet will shortly open the Italian opera.—The first representation of the operetta, *Vidocq et Jalous*, words by Thomas Sauvage, music by Rosenhain, took place on the 3rd inst. The subject is a very simple one, and is that of a husband's testing his wife's fidelity. Considerable skill is evident in the instrumentation and the treatment of the vocal music. The most successful pieces were the first air of Emma; the romance of the Count; the duet between the husband and wife, and the rondo of the latter. Mad. Fauvre-Lefèvre sang admirably, and was well supported by the tenor, M. Froment. The opera was successful.

Neisse.—The first General Vocal Festival of the Silesian Vocal Union took place here on the 26th and 27th ult. Of the 36 affiliated Associations, 29 were represented more or less numerously. The following places contributed contingents:—Beuthen, Breslau, Brieg, Carlowitz, Kreutzburg, Gleiwitz, Grottkau, Glatz, Katscher, Königshütte, Kattowitz, Lauruhütte, Leobschütz, Lossen, Mysłowitz, Neisse, Neustadt O. S., Neurode, Nikolai, Ohlau, Oppeln, Ottmachau, Ober-Glogau, Oels, Ratibor, Reichenstein, and Ziegenhals. On the 28th, about five o'clock p.m., the singers proceeded to the Gymnasial Kirche, where the religious portion of the proceedings took place. After a short prelude, Beethoven's "Die Himmel rühmen des Ewigen Ehre," with brass accompaniment by Lux, and Schnabel's Psalm, "Herr, unser Gott," with Liebrock's instrumental accompaniment, were sung. The effect was very grand. The only drawback was, that the *tempo* in Schnabel's song was too quick. The concert in the Theatre commenced about eight o'clock, and was opened by the march from *Tannhäuser*, very correctly performed by the band of the 22nd Regiment of the line. Then followed: 1. The 23rd Psalm, by Otto; 2. "Sonntag," by F. Abt; 3. "Stimmenmythe," by F. Lachner; 4. "Schifferlied," by E. Eckert; 5. Das Deutsche Lied," by J. Stuckenschmidt; 6. "Schwertlied," by C. M. von Weber; 7. "Das Deutsche Flagge," by F. Abt; 8. "Rheinsage," by J. Otto; 9. "Mein Herz ist in Hochland," by Tuche; 10. "Gott, Vaterland, und Liebe," by W. Tschirsch; 11. "Auf dem Rhein," by F. Kücken; and 12. "Hymn," by the Duke of Saxe-Coburg Gotha. On the second day of the Festival the singers assembled, at two o'clock in the afternoon, before the theatre, and proceeded thence, with flags and banners waving gally in the air, to the large open ground near St. Rochus. After the members of the Union had been warmly welcomed by the Upper Burgomaster, Herr Kutzen, in a vigorous speech of some length, the second concert began with Mozart's "Bundeslied." This was followed by Weber's "Jubel Overture." Then came a number of smaller vocal pieces, which brought the proceedings to a successful termination.

Desecration of Milton's Remains.—A far more illustrious name than any of these—that of John Milton—is connected with this sanctuary, and with circumstances highly discreditable. According to Todd, the remains of Milton were attended to the grave by all his learned and great friends in London, not without a friendly concourse of the vulgar. He was buried next his father, in the chancel of St. Giles's, Cripplegate. In August, 1790, the spot where his body had been deposited was opened, and a corpse, hastily supposed to be his, was exposed to public view. There was a tradition in the parish that his remains were laid under the spot where the clerk's desk had formerly stood in the chancel; and curiosity being excited on the subject, the vestry clerk, churchwardens, and others, opened the grave, in which they found a leaden coffin, lying over a wooden one, imagined to be that of Milton's father. The ground was immediately closed, but opened again the next morning, the overseers in the meantime having caroused over the discovery, and resolved to turn it to account. Cutting open the leaden coffin, they found a body in its shroud, and believing it to be that of the poet, they extracted the teeth, cut off the hair, which was six inches long, combed and tied together, and then left the scattered remains to the gravediggers, who were permitted to exhibit them for money to the public. Mr. Neve of Furnival's Inn, who published an account of the transaction was satisfied that the body was that of Milton, while others contended that it was a female corpse, relying in part as a proof of this on the long hair; yet we know that Milton always wore his hair long. Stevens particularly lamented the indignity sustained by the venerable relics, though he doubted their identity. —*London Scenes and London People.*

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TO CORRESPONDENTS.

MR. SHIRLEY BROOKS.—Mr. T. Taylor expressed his regret that the resolution was not extended to the copyright of literary productions. He mentioned the fact that he had sold the copyright of his piece, *Our American Cousin*, now playing at the Haymarket, to an American manager. That sale, however, had only regard to America and Canada. But now it was attempted to be said that he had no copyright of the work in this country. He did not believe, however, that such was the law.—(Hear, hear). The Chairman here proposed to make an alteration of the law to meet Mr. Taylor's suggestion, but Mr. H. Ottley said it was not consistent with the object of their meeting to make the proposed alteration. Mr. Le Neve Foster and other gentlemen concurred with Mr. Ottley, and the proposed alteration was not made. The resolution, as originally proposed, was adopted. Mr. N. Redgrave then moved—"That the thanks of all those interested in the Fine Arts are due to the Society of Arts for the labor and perseverance, to which the Act of the last session of Parliament is mainly to be attributed, and that they be requested to continue their assistance till the law on these subjects is made efficient and clear. And we would especially thank their Chairman, Sir Thomas Phillips, for attending and taking the chair on this occasion, and also the Members of their Deputation for their attendance and aid." Mr. Edwin Field having seconded the resolution, it was agreed to. The Chairman having expressed his acknowledgments, a vote of thanks was also, on the motion of Mr. W. Hawes, given to Mr. Field for his valuable exertions in respect to the increased protection given to works of art. Mr. Field acknowledged the compliment and the proceedings terminated.

BIRTH.

On the 26th inst., the wife of CHARLES BOOSEY, Esq., of a daughter.

MARRIAGE.

On the 20th inst., at St. James's, Spanish Place, by the Rev. J. Toursel, ERNEST, only son of Joseph Emile Boulan, Esq., of Bordeaux, to ALICE, youngest daughter of Jules Benedict, Esq., Manchester Square. No cards.

The Musical World.

LONDON: SATURDAY, AUGUST 29, 1863.

AFTER publishing Felix Mendelssohn's *Reisebriefe*, the brother and the son of that great and never to be forgotten artist have now issued a collection of his other letters, comprising the entire period from 1833 to 1847, when his too short career was brought to a close. If, on reading the earlier volume, our heart warms at the youth, the freshness and activity of the happy young man, so early self-reliant, this fresh selection exhibits to us the fine picture of the mature man, incessantly pressing forwards, and never false to himself. The three lustres, with the history of which we have to do, must be divided into three parts, though these parts, in reference to the length of time to which they refer, are, it is true, very unequal. The first comprehends the two years (in reality scarcely a year and a half) which Mendelssohn passed in Düsseldorf; the second, the seven or eight years during which he directed the Gewandhaus Concerts in Leipsic; and the third and last, the years during which he lived alternately in Berlin and Leipsic, not belonging actually to either town, and busying himself with plans for creating some new and perfectly independent position. Under all these circumstances, he had his full share of what was good and beautiful; but, like every true genius, he gave away much more than he received. On the other hand, there was no want of causes to irritate, mortify and deeply grieve him, and his disposition, not only easily excited, but highly sensitive as well, always required a considerable period in order to recover that pure joyousness which formed so pleasing and leading a feature in his character. It was a lucky thing for Mendelssohn, however great his bitterness on account of it, that the Berlin Sing-Academie did not elect him as their conductor. The one-sided nature of his occupation in that capacity would have exercised a disturbing influence upon the varied development of his powers, and it was afterwards proved, often enough, that the air of Berlin did not suit him. At Düsseldorf he found, in a fresh and active artistic life, in which he disports with the same satisfaction as in the Rhine, a beneficial antidote against the feeling of "loneliness" he had brought with him from the capital. It is true that his duties at the theatre were not brought to any particularly agreeable conclusion; he had allowed himself to be burdened with all kinds of employment of the most material kind, and contrasting rather too glaringly with his delicate and somewhat spoilt nature. But he easily shakes off his annoyance, composes, as he did always and everywhere, a mass of admirable music, and—goes to Leipsic, before feeling quite at home in Düsseldorf. There, while in the midst of his work on *St. Paul*, he was struck by one of the heaviest blows by which he could be struck: the death of his father. We may measure the greatness of this loss, to a certain extent at least, if we read his father's two letters included in this present collection. There reigns in them a most noble, and truly paternal, because genuinely friendly, tone. They display, moreover, such acquirements and wisdom; the writer enters so deeply into the most important questions in music, that we could not help being filled with the most sincere respect for so excellent a man, even if we had known nothing else about him and had not been more nearly acquainted with him. Of a truth he was worthy of being the son of Moses, and the father of Felix, Mendelssohn.

In the summer of 1836, Mendelssohn was in Frankfort, where, for some weeks, he conducted the Cäcilien-Verein, after the great impression produced at the Düsseldorf Musical Festival by his *St. Paul* had powerfully aided in enabling him to recover somewhat from the heavy blow he had received. From this city he writes as follows to his sister Rebecca: "This is my state of mind at present, all day long: I cannot compose, write letters, or play the piano; the most I can do is to draw a little." We cannot help regretting that the editors, in a spirit of delicacy easily intelligible, have not published any of those utterances of feeling which sprang from the affection which caused Mendelssohn to return, for the purpose of soon becoming a happy bridegroom, to Leipsic in the autumn, and during the rise and growth of which he associated, in the most amicable manner, with his friends, "as in a waking dream," speaking of his joys and his woes in a state of the greatest excitement and with truly ingenuous frankness. He was married in the spring of 1837, and, on returning from the trip which followed the wedding, brought back with him, among other things, the Psalm, "Wie der Hirsch schreit," one of the many proofs of the power he possessed of always devoting himself, under the most varying circumstances, to the highest tasks of art. In the autumn, he produced, for the first time, at the Birmingham Festival *St. Paul*, with the most extraordinary success. Indeed, the description, in these letters, of his visits to England, afford testimony of the great enthusiasm which the English evinced towards the German artist all through his life, an enthusiasm so lasting, that in consideration of it we feel inclined to forgive them many sins in matters connected with music. But what Mendelssohn himself says, in many places, concerning the impression he carried home with him of such *brilliant* triumphs is highly characteristic.

The period during which Mendelssohn resided and worked in Leipsic, with the intervening journeys to the Rhine, to Switzerland, and to England, when he was surrounded by perfect domestic felicity, was probably the most unclouded period of his life. The beautiful intercourse which he never neglected to maintain with his family in Berlin, was once more heavily shaken in the year 1842 by the death of the deeply-loved mother. "The centre of union, in which we might still feel ourselves children, is now wanting to us," writes Felix, and he makes his sisters the most affectionate proposals as to how they should arrange so as to continue for the future as closely united as previously. We know how united they really were, and what a terrible impression was produced upon him by his sister Fanny's death in the last year of his own existence.

After the accession to the throne of Friedrich Wilhelm IV., who, as everyone is aware, exhibited the greatest interest for Mendelssohn's talent, and overwhelmed him with well-merited marks of favor, negociations were commenced with the highest authorities in Berlin, but, despite all the good will displayed on both sides, they did not end in the desired result. Mendelssohn was to play an active artistic part in the Capital; he was to have the guidance of the musical section at the Academy; he was to be at the head of a Conservatory to be subsequently established, and Heaven knows what else. But it came to nothing.

It is to the impulse given him by the art-loving King that we are indebted, however, for the music of *A Midsummer Night's Dream*, *Antigone*, *Œdipus*, and Racine's *Athalie*. Such music is, undoubtedly, worth more than anything an official position, however influential, in which Mendelssohn might have been placed, would have created for the world. But all those who were intimately acquainted with Mendelssohn can easily imagine how little satisfaction he must have felt at all these experiments, all these offers, which dissolved like shadows under his grasp, and this continual vacillation with regard to the immediate future. The letters published in relation to this are of the greatest interest, and afford another proof how difficult it is to put new wine into old bottles—for such is really the old-new moral to be gathered from the numerous letters on the subject Great satisfaction, on the other hand, was afforded Mendelssohn by the foundation of the Conservatory in Leipsic. In this he was seconded, in the most friendly manner, by everyone, especially by the late King of Saxony.

A gloomy weight bears down the last letters we have of his, and we shudder on reading, in a letter addressed by him, on the 29th July, 1847, from Interlaaken to his sister Rebecca, the words, "And with all our phrases, and inquiries, and words, I have constantly but one thought: how short is life!" Four months later he had ceased to exist.

Of all the works of art that he presented to the world, and which may be entitled perfect, his life was really the most beautiful. And as the man and the artist force their way to the surface, we find in his career, taken as a whole, all the qualities which distinguish his creations. A kind of harmony is spread over all, and in it we see light and almost playful charm, moral seriousness, heartfelt, warm sentiment, unutterable truthfulness of conviction, sharp conception, and strong, energetic power of realisation; a marked prominence of that individuality, which, though great and original, knows its limits, and strives not to overstep, but to render them as perfect and rounded as possible within itself; no sacrifices to the golden calf, but no instance of pietistic avoidance of brilliant beauty, when genuine, and not abused for a bad end; frequently an amiable concession to the wants (social or artistic) of larger circles, but always employed for the purpose of exercising an ennobling influence, and never allowing itself to be dragged down by them. Honourable and conscientious is he in his life and in his productions, in his deeds and in his words.

The thousands who know and love this extraordinary artist from his works, will learn from these letters, where he shows himself in the smallest as well as the most important relations of life, to esteem him more highly, and to respect him more warmly than ever. We should like to quote half the book, were it not far preferable to refer everyone, who takes any interest in art, to the whole work. In the first place, the unconscious autobiography, written in a spirit of the greatest candor, is indescribably attractive; then we have the labor which preceded and that which followed his greatest works; his behaviour towards the managers of concerts, musical-festival committees, officials, ministers, princes, and kings; the profound attachment, always the same, towards his family; the kindly sternness displayed towards his more intimate musical friends, and the conscientiousness with which he entered upon the most varied musical undertakings. How unreservedly he appreciates talent, when not opposed to his own convictions of the dignity of art, but how admirably and sharply he combats all that is vain and empty, especially when puffed up with presumption! Nothing can be more apt than what he says, for instance, about the whilom celebrated "Rhine Song," of 1848, in the midst of all the rumpus and fuss which surrounded it. We must regret, though we may not be able to object to, the fact of the excellent editors' having been so very reserved with the opinions concerning celebrated men

and works of the present day, which are doubtless in the letters. But their principal aim was, very properly, to place in a particularly clear light before us the most inward nature of the beloved object of their work, and in this they have perfectly succeeded.

We must not measure these letters by any so-called literary standard—they are chatted rather than written, and, in throwing them off, for they are mostly confidential, Mendelssohn did not, as a matter of course, care about that perfection of style which he exhibits in his smallest song. When, however, he has to give reasons for an opinion, or to establish a decision, his words, in their unvarnished simplicity, are marked by a masterly conciseness and significance, a degree of exhaustiveness, but seldom to be found in the most famous critics, æstheticians, or historians. This is the case in his letter to a Herr X. on the difficulty of being at the same time airy and yet decided as regards the outlines, when treating fanciful subjects; in his letter to Herr Souchay on the *import*, conveyed in words, of instrumental music; and in a hundred observations, of various lengths, out of which we might cull a splendid *vade-mecum* for composers. There is one striking fact, in connection with this, which, perhaps, casts an instructive light upon him; namely, the *moderation* of his expressions, a moderation which invariably causes him, when speaking of anything, however powerfully it may move him, to employ words rather below than above the level of what he feels. He does not speak of creation, of enthusiasm, of inspiration, but of work, of plunging his glance inwards, and of his pleasure in his task. Thus the want of pathos and passion, for which many persons blame his productions, may, perhaps, arise principally from the dread he entertained of that emptiness which is liable to ensue so easily from the slightest exaggeration. Enough—this fine book shall not serve as the title for an essay. It was a necessity for me to speak my mind about it to my friends, far and near. May its valuable pages find as many readers as they deserve to find, and, at the same time, illustrate and glorify the thoroughly harmonious and refulgent form of him, who, though, passed away, remains for ever with us.

Cologne, 18th August, 1863.*

To the Editor of the Musical World.

SIR,—You will allow that enough and to spare has been written about M. Gounod's *Faust*. There is one thing, however, connected with the startling reception of that much vaunted work which has escaped even the all-piercing ken of the writers of the Musical World, which I have not seen noticed in any other journal, and to which I think it right to direct attention (at least my right as a public supervisor, which I *do* pretend to be)—viz., the infraction, or, to use a milder term, the non-accomplishment of the pledges in their prospectuses held out by the two managers of the Italian Operas this year in the matter of Signor Verdi's latest opera, *La Forza del Destino*. In short, the success of *Faust* at the Royal Italian Opera and Her Majesty's Theatre prevented, or rendered unnecessary, the production of Signor Verdi's last, and, as many allege, best work at both houses. Herein I espy an extraordinary operation of Chance—nothing short, indeed, of the actual "Force of Destiny." Two operas, both eminently successful, had been promised by the directors of the two Italian houses. One was from the pen of the most successful of living operatic writers, the hero of a score of triumphs, the recognized composer of the day—Guiseppe Verdi. The other was the production of the hero of some dozen unmitigated failures, a composer almost unknown beyond his proper sphere, no foster-son of Fame, unacknowledged by the world, who up to *Faust* had never chronicled a single success—Charles Gounod. *A priori* it seemed any odds that Verdi's work would have had the preference at both Operas, more particularly as it had obtained a *furore* wherever it had been produced, and the composer's name was a tower of recommendation. Moreover, as I have said, many good judges asserted that the *Forza del Destino* contains some of the finest music Verdi has written, and expressed a conviction that it would have a tremendous reception when produced in England. On the other hand, *Faust* had nothing beyond its popularity to recommend it. The name of Gounod was a myth to the English people. They knew it not, or remembered it in connection with the miserable exhibition of *Sappho* at the Royal Italian Opera some years ago. Am I not justified, then, in calling the preference given to Gounod above Verdi, by both Italian directors, bear in mind—whose very existence in a measure depended on the Italian composer, and who owed nothing but one killing failure to the Frenchman—a veritable "Force of Destiny?" M. Gounod may be the cleverest musician of his age, but I insist that he is the luckiest that ever wrote. It was by the merest chance that Mr. Mapleson ever contemplated producing *Faust* at all; it was by the merest chance that he did not bring out the *Forza del Destino* in the first instance, in which case I am of opinion that *Faust* would not have been heard in London this year, as I am confident Verdi's opera would have been a great hit; and I have a strong suspicion that Mr. Frederick Gye would not have allowed the manager of Her Majesty's Theatre to have all the first pickings from so promising a fledgling. The success of *Faust* at Her Majesty's Theatre rendered its production at the Royal Italian Opera imperative. Had the *Forza del Destino* been given instead, the same success would have necessitated the same proceeding on the part of Mr. Gye. Not that the director of the Royal Italian Opera follows servilely in the wake of the director of Her Majesty's Theatre; do not think I think it. He only sometimes makes use of him as a vane to try the direction from which the breath of public appreciation blows.

Certainly M. Gounod is deeply indebted to Mr. Mapleson for bringing out his opera, and Mr. Mapleson is deeply indebted to Mr. T. Chappell, the publisher, for urging him to bring it out, which otherwise he would not have done; and Mr. Gye is deeply indebted to Mr. T. Chappell for inducing Mr. Mapleson to bring it out, and the public is deeply indebted to Mr. Gye. Above all, Mr. T. Chappell is deeply indebted to the composer for having originated—without being original—music which seizes and fascinates the public so as to bring multitudinous purchasers—ready money and credit—to the grand palatial *Magazin* in Bond Street. Only I pity Verdi, who has been victimized, and look for the time when, with the swoop of an eagle, he will pounce upon this ger-falcon and put him to flight—to a flight that knows no return. This indeed, in a sense of poetical justice, would be the "Force of Destiny."—I am, Sir, yours,

Rippington Pipe.

Boulogne-sur-Mer.—Madame Arabella Goddard and M. Vieuxtemps are engaged here for the next Philharmonic Concert, which takes place on Monday, September 7.

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* The above is from the pen of Herr Ferdinand Hiller, who, we need scarcely remind the readers of the *Musical World*, is as justly renowned for the graceful and easy flow of his literary productions, as he is deservedly celebrated for the high classical beauties of his musical works.—J. V. B.

THE PATTI FAMILY.*

.....I played this evening before a tolerably numerous audience, who listened to me with marked kindness and a degree of attention with which I do not always meet from the audiences of small towns. My piece, "L'Union," was greatly applauded, being written for the present state of affairs.

Madame Strakosch, also (sister of Adelina Patti, and wife of Maurice Strakosch), was greatly applauded. She possesses a very agreeable contralto, a sympathetic appearance, and a popular name, three conditions of success enhanced, in her case, by the most distinguished manners and by a course of life in private against which calumny has never been able to say a word.—This Patti family is truly a dynasty of distinguished singers. The father, Salvator Patti, was still, some twenty years ago, an excellent tenor *di forza*. His wife (the mother of Adelina) was a fiery lyrical tragic actress, whose name of Barili (for her first husband was Signor Barili) is still celebrated in Portugal, in Spain, and at Naples, where she achieved some great triumphs. I said she was a fiery singer.† She sometimes had transports not always connected with art, and, it is reported, several times allowed herself to be carried away into violently apostrophising the audience for not listening to her with all the attention and the respect due to her talent.

Being, however, a very worthy woman, she easily obtained pardon for these freaks, thanks to her fine voice and her large black eyes, which Adelina has inherited. Her eldest daughter, Clotilde Barili (who died four or five years ago) was eminently successful at New York, and in all Spanish America, especially at Lima and San Francisco. Her sons, Ettore Barili, a distinguished barytone; Antonio, *basso profundo*; and Nicolo Barili, *basse chantante*, bravely support the family name. The children of the second (Patti) marriage are: Amalia Patti, married to Maurice Strakosch, a distinguished pianist, whose compositions deserve to be better known; Carlotta, whose extraordinary voice and marvellous flexibility have fanaticised the United States, and been a second edition of the enthusiasm excited there by Adelina. After Carlotta come Carlo and Adelina; as for the latter, all Europe already know *her*; with regard to Carlo, he is a handsome fellow, with something of the Bohemian about him, whom a spirit of adventure took to California and Mexico (where he played the violin with remarkable ability); to New York, where he sang, married, and got divorced (he was seventeen years of age); to Memphis, where, after being the hero of certain love affairs, he married again, it is said, enlisted in the Southern army, got appointed conductor of one of the bands, was killed and resuscitated in several official bulletins, and is at present enjoying the health the Pattis enjoy, for, among other enviable privileges, they have the privilege of never being ill. What a family! Do you know many others in art whose quarterings of nobility are better than those I have just enumerated?

L. M. GOTTSCHALK.

MADEMOISELLE ADELINA PATTI was summoned from Ostend to Frankfort to sing at the gala performance which took place at the Stadt-Theater in honor of the Emperor of Austria and the assembled Princes of Germany. The Senate, at whose expense the performance was given, admitted no person not invited by themselves into the house, which presented a fairy-like appearance. *Il Barbiere di Seviglia* was the opera selected for this solemnity. Adelina Patti was admirable, and though, according to etiquette, all marks of approbation were forbidden, the whole audience did nothing but applaud her most enthusiastically. It was the Emperor of Austria himself who first gave the signal for the "bravos," and it was at the request of his Imperial Majesty that Strakosch's waltz: "La Gioja insolita," introduced by Madlle. Patti into the singing lesson, was repeated. However exorbitant the prices offered for tickets, the general public was rigorously excluded. It is related that an Englishman, finding his offer of one hundred pounds sterling for a stall refused, bribed a member of the chorus into allowing him to take his (the chorus-singer's) place on the stage. It was only through Madlle. Patti's kind interference that the faithless chorus-singer was not dismissed. The fair and celebrated young artist received 10,000 francs for her performance. At the general request she was to sing the next evening before the ordinary public.

PARIS.—Mdlle. Tietjens has been here since Tuesday, the 18th August. She was present, the same evening, at the Opéra Comique, to see *La Dame Blanche*, and at the Grand Opera, on Wednesday, to see Gueymard make his re-appearance in *La Juive*. Her *débuts* will take place on the 26th, 28th, 31st August, and the 4th September, as Valentine in *Les Huguenots*. M. Faure will, at these performances, sing the part of Nevers for the first time.—M. Emile Perrin, the manager of the Grand Opera, has joined the eminent artists who form the committee of the association for erecting a monument at Dijon in memory of Rameau.—Several papers have announced that Mdlle. Lucca was about to come to Paris for the purpose of giving some performances at the Grand Opera. This report is, we believe, entirely destitute of foundation.—M. Roger has returned from his recent tour through Switzerland and the Pyrenees, and settled down in the Avenue Frochot. He intends to retire entirely from the stage, and devote himself to giving instruction in singing. That he will not want pupils is a certainty.

ROUEN.—The grand Orphéonic meeting of this town is definitely fixed for Sunday, the 6th September. It was to have lasted three days, as it was intended that the "Concours," or competition for the prizes, should be followed by two concerts. In consequence, however, of the difficulty there would have been in getting the best Societies to stop three days, it has been resolved to have only a single concert, which will take place on Monday, and combine every attraction.

THE ROYAL ITALIAN OPERA.

To the Editor of the MUSICAL WORLD.

SIR,—Signor Maggioni, like his celebrated countryman, Signor Majocchi, of "non mi recordo" notoriety, having recovered his memory, owing to the force of facts and the dictum of dates, I might take leave of the controversy, satisfied that every impartial reader who has had the trouble of wading through his two communications will be quite able to appreciate the bad faith manifested therein. My first impression on reading Signor Maggioni's first letter was, that he was a simple-minded man, anxious to serve a friend (now no more), but who was lamentably ignorant of the subject he was writing about. The second epistle, remarkable for its silly fatalism as well as jesuistical tendency,

* Extracted from a letter addressed to the *Art Musical*, by M. L. M. Gottschalk, writing from Williamsport, Pennsylvania, U S., 15th June, 1863.

† Pardon us, M. Gottschalk, you said she was a fiery lyrical "tragic actress."—ED. M. W.

mixed up with a spice of malignancy and a dash of mendacity (such as his utterly baseless allusion to the "interest" the advisers of Persiani had in promoting the success of the Royal Italian Opera speculation), cannot, however, be passed over with silent contempt. In the first letter there was the *suppressio veri*; in the second the *suggestio falsi* abounds. Beaten from his original position, he takes up new ground. Having drawn largely on his imagination, as poets generally do, for his facts, Signor Maggioni now figures as a fatalist. Like the Jew who protests against the pother of the thunder which prohibits the eating of the pork, Signor Maggioni raves like a prophet at the retribution which he alleges was the result of the Royal Italian Opera enterprise, as if in the battle of art-progress there are no killed and wounded as in any other battle of life. "Has not the hand of Providence," states this southern seer, "been visible in the great conflagration of this establishment in the winter of 1856?" The "fire of an establishment" is a poetic license. I presume Signor Maggioni means the burning of Covent Garden theatre, for the establishment remains entire to this day. Neither Mr. Gye, Mr. Costa, the band, nor the chorus fell victims to what Signor Maggioni would term the "devouring element" in a libretto. But of course Signor Maggioni forgets that during the rebuilding by Albano of the interior of the old Covent Garden Theatre, three successive attempts were made to fire the building, but the "hand of Providence" saved the edifice, and the promoters of the enterprize, who ought to mourn its formation in sackcloth and ashes, were not punished; but for Mr. Gye (who, like the late Mr. Beale and Mr. Delafield, had nothing at all to do with the original organization of the Royal Italian Opera) there was no hand of Providence, although it is the general belief (in which I share) that the conflagration of 1856 was the act of an incendiary. Mr. Costa, after his superhuman efforts in 1846 and 1847, will assuredly feel grateful to Signor Maggioni in his dictum, that the history of the Royal Italian Opera "must begin from the day of the great direction." But if it is to be dated from the fire which was successful, and not from the three fires which failed, what becomes of Signor Maggioni's claims in his first letter for Mr. Beale, as the prime mover and founder, but quite abandoned in the second communication? Even poets ought to have good memories.

I regret that I have so trespassed on your space, and I promise not to repeat the offence. Of course, the originator of a novel idea must expect to be assailed by the mean minds incapable of ascribing a noble motive for a disinterested service to art. Every ontsider, every understrapper, every candle-snuffer, seeking a notice from obscurity, can sneer and malign, but *magna est veritas et prævalebit*. Signor Manfredo Maggioni is quite unconscious that in the original organization of the Royal Italian Opera there were other motives to action than the non-engagement of a prima donna. There were three vital principles at stake. First, the relations between a manager and his artists; secondly, the advancement of the lyric drama; and, thirdly, the liberty of the musical press in this country. These were the paramount interests which the advisers of Persiani had in the "speculation," and those who have survived its commencement have lived to witness the triumph of their principles.

I have the honour to be, sir, yours, &c.,

CHARLES LEWIS GRUNEISEN.

16, *Surrey-street, Strand, August 24th*, 1863.

To the Editor of the MUSICAL WORLD.

SIR,—If Mr. Hargrave Jennings' acquaintance with the circumstances "in regard of" the foundation of the Royal Italian Opera is on a par with his knowledge of Mr. Gruneisen's connection with the Conservative Land Society, I am afraid his testimony will be of but little value. The Royal Italian Opera was opened early in 1847; the Conservative Land Society was established September, 1852; therefore there is nothing left for the "uninstructed public" to imagine as to the "sisters born of the same mother," although the relation between commerce and art cannot be quite so distant as Mr. Hargrave Jennings would make it appear by his second letter, which, in this respect, would be a contradiction of his first, Mr. Beale having been, to all intents and purposes, quite as much a representative of commerce as the Conservative Land Society (supposing it had existed at that time); and in that light only does Mr. Jennings seem to regard the late Mr. Beale.

Your obedient servant, MUSICAL TORY.

P.S. Would "Zamiels Owl," "Dishley Peters," or "Owl Zamiels," Esqrs., favor your readers with their views on the subject?

PARIS.

(*From our Special Correspondent.*)

The *début* of Mdlle. Titiens was postponed from Wednesday to to-morrow, M. Faure, who is to play Nevers for the first time, not being ready with his part. Superstitious people believe that Friday is an unlucky day, but the German singer has not the reputation of being superstitious; and from all that I can gather, she is not only in excellent spirits, but confident about the result of her new adventure. The performance of *La Favorite* last night, at which she was present, can hardly have inspired her with any very extraordinary degree of respect for the "Grand Opera" as at present constituted, or have tended to make her at all nervous on her own account. The great Parisian lyric theatre, indeed, is in a deplorable condition; and something more than a change of conductors is necessary to restore its ancient and well-merited *prestige*. M. Georges Hainl is undoubtedly a good *chef* (something in the style, by the way, of M. Charles Hansenne, at Brussels); but I am unable to detect those supereminent qualities with which his admirers and advocates *quand même* are eager to credit him. Moreover, there is little use in denying that the orchestra of the Opera is by no means as good as it was twenty years ago; while the chorus is much inferior to that of either of the London Italian Operas, or to that belonging to the establishment which Miss Louisa Pyne and Mr. Harrison would fain persuade us is a "national" theatre. Of the principal singers at the Opera I hope to give you very shortly some account. Strong in *no* department, it is lamentably deficient in the tenor, the one most acceptable to the public which *sifflea* Mario—M. Gueymard—being very little better than a ranting declaimer, to whom the refinements of the vocal art and the various graces of expression were never at any time familiar. But of these and other matters bye and bye. I shall merely add that the engagement at the Opera of such a dramatic singer as Mdlle. Titiens would be a boon to the Parisians, who are worse off for genuine talent than is generally even imagined. That depends upon her success to-morrow night.

The full rehearsal of the *Huguenots* takes place this evening; and I have some idea of going. If so, you shall be made acquainted with all particulars; if not so, you must be satisfied with an account of the first performance, for which I have retained a place. Meanwhile, M. David, *chef de claque*, and a shoal of the small press are preparing to levy black mail—"faire chanter," to employ the conventional slang. If Mdlle. Titiens were courageous (like

Alboni) she would send the whole shoal of them—including M. David and tail—the most preposterous sham, besides being the deadliest nuisance of theatrical Paris—about their business, and set them at defiance. How Napoleon III.—so uncompromising a despot in many ways, and especially in what to his mind appear as the ways of progress—can allow such a flagrant humbug as the *claque* to exist any longer, it is difficult to explain. Busy as he makes himself with the opera and all that concerns it, it seems to me that the abolition of the *claque* should have been his first step in the path of reform. It is, however, very generally credited, that the internal walls of the splendid new theatre—now erecting in the precincts of the Grand Hotel—will never resound to the senseless clamour of those miserable impostors, to whose tyranny a people fondly regarding themselves in the mirror of their own conceit as the most polished, independent and "*spirituel*" in the world, have, time out of mind, tamely and unworthily bowed down. Mdlle. Titiens, too, will doubtless accede to the extortionate demands of this shamelessly self-constituted tribunal; for, though she is a queen in London, she comes from Vienna, where the theatrical "critics" (so-called) are the most venal in Europe, and where miniature George-Gordon-Bennetts are as plentiful as fry. She will have, in addition to this submission to black mail, to contend with all sorts of intrigues, both before and behind the cnrtain. The mere sound of her voice, at the pianoforte rehearsals, has frightened mediocrity out of its senses; and—as in the instance of Adelina Patti, who triumphed over them, and as in the instance of Mario, who succumbed to them—she must look out for inevitable squalls. For my part, I may as well tell you, that I do not at all fear the issue. The duet with Marcel, the sustained high C, and the descending scale, must be the bombshell that explodes in the midst of her enemies, and scatters them in all directions. I may be wrong, but I am persuaded I am right. To-morrow will show. *Dimidium facti, qui bene cœpit, habet*—and Mdlle. Titiens *has* begun right well.

There is little news that can interest your readers. All the talk in musical circles is about Mdlle. Titiens. Signor Florentino and M. De Rovray have both returned from their "*villiegatura*," in order to judge her dispassionately and impartially describe the impression she produces in the columns of *Le Moniteur* and *La France*. The Paris "*lions*," the "*bottes vernies*," the "*gants jaunes*," and the whole army of *fats* appertaining to the tribe of the "Jockei," are away, and must wait until the winter for the pleasure of listening to the magnificent voice of the Teutonic songstress; for that Teresa Titiens, or Tietjens (I prefer the last), will triumph, and be engaged in consequence for the winter here, is my intimate and ineradicable conviction.

The *Troyens* of Hector Berlioz, and the new opera of M. Gounod—both finished, and the first in rehearsal—are, it is hoped, to make the fortune of the Théâtre Lyrique (now closed) during the forthcoming season. If this be the case, we may fairly exclaim, "Lucky M. Carvalho!"—for has he not already had *Faust?* The revival at the Opéra Comique, of M. Grisar's *Les Amours du Diable* (same subject as Balfe's *Satanella*) has proved tolerably successful. Mr. Augustus Harris was observed, last night, at the Chatelet; to-night he starts for Baden Baden; thence he goes to Vienna (to catch Dr. Schmidt); thence to Rome; thence to Milan; &c., &c.—and all on the business of the Royal Italian Opera. Indefatigable Mr. Augustus Harris!

Paris, August 27, 1863. GROKER ROORES.

P.S.—Mr. Thackeray is here. *A bas la claque.*—G. R.

A POSTSCRIPT FROM BERLIN.

P.S.—This is a postscript and not a letter. I shall resume my correspondence as usual in a very short time. But, at present, I do not feel any inclination to go into regular harness again. A few weeks idleness spoils a man for work. I write this principally to inform you that I have arrived here *sain et sauf*, without having been particularly incommoded by the sea passage from London to Antwerp, for I came back through Belgium. I would have written from Brussells but—there—I may as well be frank; I was too lazy. Besides I did not find much to write about in Brussels nor do I here, if you come to that. I have picked up a few crumbs of news, however, and I subjoin them. Madlle. Lucca has returned to the Royal Opera House, where she made her *rentrée* as Leonora in *Il Trovatore*. The Berliners are immensely proud of their youthful *prima donna*, since her recent triumph in London, for let Germans sneer as they may at Englishmen's want of taste for music, they always think more of any artist who has obtained the diploma of a London audience. Mdlle. Lucca was most warmly and deservedly welcomed by a very full house. The audience seized every opportunity for applauding her, and likewise testified their pleasure by a shower of flowers and wreaths. This was all very well, but I think that your respected contemporary, the *Neue Berliner Musik-Zeitung*, is going a *leetle* too far in the popular and imaginative pastime of throwing the hatchet, and the equally fanciful exercise of drawing the long bow, when, not contented with stating that Madlle. Lucca worthily sustained at Covent Garden the reputation of the Berlin Opera, it states that she even thrust the "*enfant gâté*" of the English public, namely, Adelina Patti, into the background. This, with all due respect to the excellent journal in question, is *par trop fort*. I happened, as you are aware, to be present in London at the time of Madlle. Lucca's *début*, and, though I most willingly testify to the decided success of that *début*, I can conscientiously assure the Editor of the *Neue Berliner Musik-Zeitung* that he labors under a mistake of portentously gigantic proportions if he fancies that Madlle. Lucca's success caused Madlle. Adelina Patti to recede the millionth part of a hair's breadth from the position she previously occupied in the very foreground of popular favor. But, of course, you and your readers know this as well as I do; *argal*, I will proceed with my letter—which, by the way, is not a letter, but a postscript. A gentleman of the name of Coloman-Schmidt tried his hand at the part of Manrico, as he had previously tried it at that of Tannhäuser, but I cannot say very much in favor of the result. I purposely said: "tried his hand," but I stop the press—of reasons I could give for my choice of this expression, to state that I ought rather to say: "tried his hands," for both those useful members of his frame played a most prominent and, to me individually, irritating part in his pourtrayal of the character. As the merit of a singer is generally adnitted to depend upon his voice and not upon the expertness with which he flourishes his hands, I should advise Herr Coloman-Schmidt either to devote himself assiduously, for some time to come, to the task of fitting himself for the duties of an operatic singer, or else to abandon his present profession altogether, and take to some other, say that of *prestidigitateur*. The other operas represented in the course of the week were *La Muette*, *Der Freischütz* and *Le Magon*.—At the public meeting, held on the 3rd inst., of the Academy of Arts, the following compositions by pupils of the establishment were performed: 1. Symphony-Movement on a given theme, for full band, by Max Oesten, of Berlin; 2. chorus: "Ewig erschalle mein Lob dem Herrn," by the same; 3. "Miserere mei, Deus," trio with chorus, by Ernst Flügel, of Halle; 4. "Gott, deine Güte reicht so weit," quartet and chorus, by Otto Goltzsch, of Stettin and 5. the 23rd Psalm: "Gott ist mein Hirt," by Joachim Pyllemann, of Berlin. Prizes, consisting of works by classical composers, were awarded to all the above named, Mozarts, Mendelssohns, or Richard Wagners, as the case may be, *en herbe*.

Yours, postcripturally, VALE.

H. M. S. "BRITANNIA."—The success which has attended Mr. Fred. Penna's entertainment, on "Dibdin and his Songs," in various parts of the country, induced the officers on board H.M.S. "Britannia" to engage that gentleman to give it before the cadets who are there being trained for the service. Last Thursday evening, therefore, will be remembered by many of them, who probably heard for the first time some of those splendid sea songs which, at the end of the last century, effected so much good among the seamen of our navy.

MR. ALFRED MELLON'S CONCERTS.

Mr. Mellon is getting on famously with his concerts. The success, indeed, as unchanging as it is eminent, is likely to induce him to carry on the musical war some weeks longer, more especially as we hear that Miss Louisa Pyne and Mr. Harrison are not over-anxious to open the gates of the Royal English Opera at too early a period of the winter season; not having forgotten, as we may suppose, the experience of last year. Several novelties have been introduced since our last. Indeed, novelty is the order of the day at the Covent Garden Promenade Concerts, and in this respect, at all events, Mr. Mellon transcends all rivalry. On Saturday—a "Volunteer Night," as it was whimsically styled—Master Willie Pape, the juvenile pianist, played for the first time, and was received with loud applause. He performed Liszt's arrangement of the quartet from *Rigoletto*, with very great brilliancy, and was recalled three times. He plays again to-night—another "Volunteer Night." On Monday, M. Lotto, the Polish violinist, made his first appearance, and created an extraordinary sensation. He played the "Carnaval de Venise" and Paganini's "Moto Perpetuo." He created quite a *furor*, and was summoned back twice after each performance. The novelty of Tuesday was the promised selection from *Faust* prepared by Mr. Alfred Mellon, which had an entire success. No piece of hash-work was ever presented in more commendable form. All the favorite *morceaux* were most skilfully and prettily arranged for the soloists—including flute, oboe, clarinet, cornet, ophicleide—and were received with uproarious acclamations. Even in its shattered guise *Faust* seemed to have an extraordinary hold on the sympathies of the vulgar or common ear. The feature of the entire selection, however, was for the voice, not the instruments. Mdlle. Carlotta Patti singing the favorite waltz from the scene of the Kermesse, with extraordinary effect. M. Lotto executed two solos, and created even a greater sensation than on the previous night.

Thursday was a Beethoven night, the instrumental selection being the Symphony No. 1, in C; *Adagio* from the Symphony in G; first movement from the Violin Concerto; and the overture to *Leonora*. The songs were, "In questa tomba," sung by Mdlle. Georgi; "The Savoyard," and "The Stolen Kiss," by Mr. Swift. Both lady and gentleman acquitted themselves admirably. It was hardly fair, considering that M. Richard had played on the previous Thursday the entire of Mendelssohn's Concerto for the Violin, to ask M. Lotto to perform one movement only of Beethoven's. M. Lotto played superbly, and exhibited intense classic feeling and fervour, no less than incomparable powers of execution. But we wanted, nevertheless, the other movements of Beethoven's work, and did not feel altogether satisfied, although M. Lotto was the player.

Last night Mendelssohn's *Hymn of Praise* (*Lobgesang*) was given as the moiety of the "Sacred Night," and was, on the whole, creditably done. The solo singers were Madame Weiss, Miss Julia Bleaden, and Mr. Swift.

We may mention that Mdlle. Carletta Patti and M. Lotto sing and play nightly, and that the *Faust* selection has resolved itself into the specific attraction of the second part of each concert.

CAMBRIDGE.—The following candidates for the degree of Bachelor in Music were examined and approved on the 11th of March:—L. Colborne, Trinity College; Alfred Gaul, St. John's College.

NOVEL PERFORMANCE IN FURNESS ABBEY.—On Thursday, August the 20th, an interesting performance of sacred and secular music took place amid the noble ruins of Furness Abbey. For the first time the divine strains of the great modern masters floated down those "long drawn aisles" which have so often re-echoed with the solemn chant of the monks, as the matin or vesper hymn rose to heaven. A special train conveying the members of the Athenæum and the Choral Society left the Castle station at Lancaster at half-past one. On arriving at the Abbey, it was found that every accommodation had been provided. A platform for the choristers had been erected in the nave of the Abbey church, and shortly after three the concert commenced. The first part consisted of selections from *The Creation*, and the second was from *Elijah*, *St. Paul* and *The Dettingen Te Deum*, concluding with the Hallelujah Chorus. The second concert commenced in the cloister court at about half-past six, when a variety of glees and madrigals were rendered with great spirit and correctness by about sixty performers. Numbers of people flocked from the surrounding neighbourhood to listen to the music. The solo singers specially engaged were the Misses Mosley, North and Ratcliffe, and Messrs. Dawson and Garner. Both performances were conducted by Mr. Dean, organist of the Lancaster parish church, who for some years has trained the Lancaster chorus. The voices were accompanied by pianoforte and harmonium; and we can only add that the charming associations of the place and the quality of the music combined to enhance the general enjoyment. The return train reached Lancaster about half-past ten; and thus closed a delightful day.

THE HEART OF LONDON.—Turn now to the left—the Bank. What myriads of associations that one word raises! The kings of the world make it their common treasury, and we have an incarnation of Plutus in its hundred halls. He has deserted his heathen haunts to rear a throne on the gold of the bullion vaults, and make himself a couch of £1,000 notes. The citizens have chosen the Iron Duke to be the guardian of all their rich belongings. There he sits, stern and immovable—a warrior not to be trifled with—a wise conqueror, who said that "no calamity was so great as a victory, except a defeat." It is well that our dead yet undying hero should thus keep watch over the heart of London. The moral interests interwoven with the destinies of a great city are so varied and deeply affecting, that the mind, if capable of estimating the grandeur and dignity of the subject, is overwhelmed in the survey. How many millions of anxiously toiling human beings pass by the Exchange during each year! The carriages form a constant procession for at least two thirds of its whole duration. How much mental anguish tempers the exultant, bounding elasticity of the merchant spirit amidst its struggles for wealth! How many lives are crushed out under the chariot wheels of the Juggernaut of riches! What aspiring hopes and wishes have been fostered here, and what noble, honest enterprises have been damped or destroyed within sight of this proud building, and within hearing of the throbs of London's heart!—*London Scenes and London People.*

Advertisements.

MR. SWIFT will sing THE BANNER OF ST. GEORGE, Balfe's new and popular "Rifle Song," (the words by John Brougham, Esq.), at Mr. Alfred Mellon's Grand Volunteer Promenade Concerts, at the Royal Italian Opera House, THIS EVENING.

CONSERVATORIUM OF MUSIC AT COLOGNE,
UNDER THE DIRECTION OF FERDINAND HILLER, ESQ.

THE CONSERVATORIUM, for the Instruction on the ORGAN, possesses Two Organs. The Winter Term begins on MONDAY, 5th October. The Examination for Entrance is fixed for THURSDAY, 1st October, at Ten o'clock.

For Prospectuses and further information, address the Librarian, Mr. H. Kohmann, at Cologne.

THE COMMITTEE.

Cologne, August 1863.

NEW Soprano and Bass Duet, LIFE'S VOYAGE, by Mrs. MOUNSEY BARTHOLOMEW. Sung by Mr. and Madame WEISS, at the Royal Society of Female Musicians' Concert. Published by J. WILLIAMS, 11 Holborn Bars, and 123 Cheapside.

DI GIOJA INSOLITA, MDLLE. PATTI'S New Waltz, sung with such distinguished success in the "Lesson scene" of *Il Barbiere de Siviglia*, is published with a character portrait of the celebrated Vocalist, price 3s., by DUNCAN DAVISON & Co., 244 Regent Street.

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Mdlle. CARLOTTA PATTI, M. LOTTO and the "FAUST" Selection, every night. The Programme is varied every evening.

BAND OF 100 PERFORMERS.

On THURSDAY NEXT, September 10 (in consequence of the great success of the Beethoven Night), a BEETHOVEN FESTIVAL will be given.

On SATURDAY NEXT, September 12, the LAST VOLUNTEER NIGHT.

On SATURDAY, September 19, the Last Night of the Concerts, for the BENEFIT of Mr. ALFRED MELLON.

Admission—ONE SHILLING.

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MDLLE. CARLOTTA PATTI.—MR. J. RUSSELL has the honor to announce that he has engaged the following eminent Artists for a Grand Provincial Tour during the months of October and November, 1863:—Vocalists: Mdlle. Carlotta Patti, Madame Fanny Huddart, Herr Reichardt, Signor Ferranti (Gardiens of the Grand Opera, La Scala, Milan; San Carlos, Naples, and the principal Opera Houses of Italy). Instrumentalists: M. Ascher (pianist to the Empress of the French, and the celebrated composer), M. Vieuxtemps (the celebrated violinist). Conductor, Mr. C. J. Hargitt. All applications respecting engagements to be addressed to Mr. J. Russell, 46 Bessborough Gardens, Pimlico, S.W.

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MR. HOWARD GLOVER, Composer of the Operas "Ruy Blas," "Once too Often," "Amina," the Cantatas "Tam o' Shanter," "Comala," &c., respectfully announces that he has OPENED AN ACADEMY for the STUDY and PRACTICE of OPERATIC MUSIC. Students, besides private instruction, will have the advantage of practising together, rehearsing occasionally upon the stage of one of our Metropolitan theatres, and when sufficiently advanced of taking part in public performances. They will then acquire a complete knowledge of all the standard operas with the dialogue, recitatives, concerted pieces, and stage business (no embarrassing to novices), which, as we have no regular provincial opera houses, it would be impossible for them to gain by any other means. The success which attended the Musical and Dramatic Academy, which Mr. Howard Glover instituted in conjunction with his mother, the late celebrated actress, some years ago, affords him reasonable ground for the belief that, with increased experience, he may again be honored with the confidence of the musical world. The study of Oratorios will also form a part of the course of instruction, and the advantages of the school will be open to efficient amateurs as to professional students. Terms 10 guineas per quarter (exclusive of the hire of music), paid in advance. A fee of half-a-guinea charged for trying the voice, and giving professional opinion. There will also be classes for the study of the Italian, French and German languages, a knowledge of which is so important to the musical artist. All applications to be made, in the first instance by letter, addressed to Mr. Howard Glover, at Messrs. Duncan Davison's Music Warehouse, 244 Regent-street.

DURHAM CATHEDRAL.

THE APPOINTMENT of a BASS SINGER to the vacant place in Durham Cathedral will be made on MONDAY, the 28th day of September next.

The Trial will take place on the Thursday and Friday of the preceeding week, immediately after morning Service.

All Applications and Testimonials must be sent in, addressed to MR. EDWARD PEELE, Registrar to the Dean and Chapter of Durham, at his office in the College, Durham, previous to SATURDAY, the Twelfth day of September next.

The Travelling expenses of the Candidates, who shall be summoned to the trial, will be paid by the Dean and Chapter.

College, Durham, 23rd July, 1863.

GLASGOW CITY HALL SATURDAY EVENING CONCERTS.—From the terms of a recent Advertisement issued by Mr. James Lawson, wherein he states that he is the *only* Musical Agent in Scotland, the Directors deem it necessary to inform the profession that all engagements for these Concerts are made direct through the Secretary, Mr. James Airlie, 114 Union Street, and not through the medium of any other agent in Scotland. As Mr. Airlie also negotiates engagements for other concerts in town and country, artistes visiting the north, either individually or in touring parties, are requested to communicate with him.

NORWICH FESTIVAL.

"THE MESSAGE"—MR. SIMS REEVES will sing Blumenthal's famous Song, "THE MESSAGE," at the evening concert of Tuesday, September 15th.

NORWICH FESTIVAL.

"LOVE IS A GENTLE THING"—Miss Palmer will sing "Love is a gentle thing" from Howard Glover's popular operetta of "Once too often," at the evening concert of Tuesday, September 15th.

NORWICH FESTIVAL.

"OH! GLORIOUS AGE OF CHIVALRY."—Madame Lemmens-Sherrington and Miss Palmer will sing the duet "Oh! Glorious age of Chivalry" (" and is it thus you answer your friend ") from Howard Glover's popular operetta of "Once too often," at the evening concert of Tuesday, September 15th.

NORWICH FESTIVAL.

"I NAVIGANTI," ("THE MARINERS") Mad me Weiss, Mr. Monlem Smith and Mr. Weiss will sing Randegger's admired "trio, "I Naviganti," ("The Mariners") at the evening concert of Wednesday, Sept. aber 16th.

NOTICE.—NORWICH FESTIVAL.

THE Music from Howard Glover's popular operetta of "Once too often" is published by DUNCAN DAVISON & CO., 244 Regent Street, where also the *libretto* may be obtained, price 6d.

MR. AGUILAR begs to inform his friends and pupils that he has returned to town, to resume his professional engagements.

MR. SWIFT will sing THE BANNER OF ST. GEORGE, Balfe's new and popular "Rifle Song," (the words by John Brougham, Esq.), at Mr. Alfred Mellon's Grand Volunteer Promenade Concerts, at the Royal Italian Opera House, THIS EVENING.

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DRAMATIC, EQUESTRIAN, AND MUSICAL SICK FUND.

On Monday, the eighth annual meeting for the election of officers and passing of accounts of this society was held in the saloon of the Theatre Royal, Drury-lane, Mr. B. Webster in the chair. Amount those present were Mrs. Reddich, Mrs. Ruddell, Mrs. Manders, Misses Julia Weston, Thorne, Lund, Clide, J. Sims, J. Smith, Ettersall, Pitt, Pattison, Marie Conway, Maria Mills, Mrs. and Miss Turtle; Messrs. B. Webster, Anson, Reddich, Nelson Lee, F. Stuart, Conway, Plumpton, Dacre, Baldie, R. Phillips, W. H. Eburne, J. Plumpton, Lewis Ball, S. May, C. Sloman, S. May, sen., Norman, Montague, Aldridge, J. H. Churchill, Dampier, Dawson, Paul Herring, Middlemist, J. Johnson, Regan, J. R. Jullian, W. Jullian, Wolton, Reynolds, Dalton Russell, Morrison, Moon, C. Rice, E. Ryley, Malcolm Dunbar, Rayner, J. V. Johnstone, and Thomas.

The following is the annual report:—

"Your committee with confidence announce the firm yet steady progress of the institution. During the past year no amount of labor has been spared to carry out the work so well begun. Situations for 116 members have been obtained, 50 families have been assisted to enable them to get engagements, 41 cases of distress have been relieved, and 576 days of sickness have been administered to. The families of five members have received allowance for interment, and cash advances have been made to distressed brethren. The summary of the eight years may be announced as follows:—4054 days of sickness relieved; 360 loans for journeys granted; 133 cases of distress relieved, many of these having no claim.

"Your committee, in compliment to their subscribers and donors, beg to call attention to the fact that but two only of the numerous benefits before recited are paid for by members, and those at a rate far below the scale of any other benevolent society. It is by the profits of the annual dinner and donations that they are enabled to produce so good a result.

"Your committee beg to express deep regret at the demise of five members during the past year, and also to name that the association has been deprived of two of its most firm supporters by death—namely, H. V. Swanborough, Esq., and John Grey, Esq., by whose advocacy and liberality this and many other institutions of our profession have greatly benefited.

"In conclusion, your committee, thanking you for past favors, respectfully entreat your support and sympathy for the future; and to the ladies of the profession generally they offer their heartfelt thanks for the strenuous efforts they have made to assist in alleviating sorrow, sickness, and distress.

Mr. Webster said, as their president, he was proud to see the members of this association present year after year, and always under favorable circumstances. It was always delightful to find that an institution of this kind, with regard to their profession, was liberally patronised by the public, and it only wanted the members of the profession to join hand and hand, and heart and heart, to carry this institution forward through its career till it arrived at the highest summit of prosperity. The institution had its peculiarities; it was more broad in its objects than any other institution, seeing that it made provision for the sick, and advanced money to take persons to their engagements, thus enabling them to carry out honestly the practice of the profession which they had adopted (hear). He then called Mr. Phillips to read the financial statement.

Mr. R. G. Phillips read the statement of accounts, which showed an expenditure of 381*l.* 0s. 10d. for the year; and receipts by profit of dinner, 124*l.* 18s. 5d.; sick-fund payments, 182*l.* 18s. 11d.; contingency-fund payments, 24*l.* 2s. 1d.; interest on capital, 30*l.* 12s. 4d.; agency department, 183*l.* 8s. 9d.; making a total of 546*l.* 0s. 6d.; leaving a profit of 164*l.* 19s. 8d. The cash in the bank at last audit was 1,215*l.* 1s. 7d. Profit of the year (less arrears), 77*l.* 2s. 8d. Actual cash in bank, 1,322*l.* 4s. 3d. The summary for the year showed the following results:—Days of sickness administered to, 576; funeral allowances, 5; cases of distress relieved, 41; loans on journeys, 50. He (Mr. Phillips) then stated that these accounts showed that the institution was actually doing a large amount of good, and invited those members of the profession still unconnected with the society to join it.

The chairman then moved the adoption of the accounts, and the motion was unanimously agreed to.

Captain Dampier moved the re-election of the present officers, and that the name of Mr. H. G. Nevill be added to the committee. Mr. May seconded the motion, and it was put and carried.

Mr. Lewis Ball moved that a vote of thanks be returned to Benjamin Webster, Esq., the honorary consulting counsel; T. J. Jerwood, Esq., honorary solicitor; Peter Berrell, Esq., and R. P. Middlemist, Esq., honorary surgeons; T. Roberts, honorary dentist, and the other honorary officers of the society. The motion having been seconded by Mr. Nelson Lee, was unanimously agreed to. Dr. Middlemist briefly acknowledged the compliment.

Mr. Reddich moved a cordial vote of thanks to the President, Mr. Webster. Mr. Churchill seconded the motion. Mr. Webster expressed the satisfaction he felt at the progress the institution had made, and moved a vote of thanks to Mr. Anson, who, he said, was not only the secretary, but the founder of the institution. The motion was carried by acclamation. Mr. Anson thanked those present for the cordial manner in which they had carried this resolution, and asked them, if he had ever appeared over-zealous, that they would attribute it to his anxiety for the institution. The society had undoubtedly done much good; it had relieved the theatres from begging petitions, which tended more than anything to degrade the profession. He was sure there would be no coolness in supporting the institution if they all knew the undercurrent of poverty running through the profession. Only a few days ago four most distressing cases were presented to him for relief, and others were frequently arising. He concluded by moving a vote of thanks to the subscribers, which was carried by acclamation.

On motion of Mr. May, seconded by Mr. Jullian, a vote of thanks was returned to the committee of management and the auditors. Mr. Phillips having on behalf of the committee of management returned thanks, Messrs. Conway and Johnson were elected auditors for the ensuing year.

Mr. Rochez said, this institution was for equestrians as well as for others, and he regretted that he saw so few equestrians present. For 27 years he had practised that profession without any accident and without coming on the funds of any society, but on the 27th of June twelve months he went to bed well and awoke to find himself paralysed. He had a wife and a daughter who could jump 28 balloons, and she did it the other night, and she only got 10s. a week, so that he was very thankful for the assistance he got from the society; without it he would have wanted food. None of them knew how suddenly they might be taken ill, and he recommended them to keep up their subscriptions, although he hoped he might long see those around him as well as they at that moment appeared to be.

Mr. Plumpton moved, and Mr. Churchill seconded, a vote of thanks to the press, and it was carried.

Mr. F. Stuart then moved, and Mr. Nelson Lee seconded, a vote of thanks to Mr. Edmund Falconer for the use of the saloon in which the meeting was held, and a vote of thanks was awarded to the trustees.

Mr. Nelson Lee responded, assuring those present that the undercurrent of distress which had been spoken of did really exist in the profession, and cited cases which had come under his own observation, proving that such was the case. He concluded by an earnest appeal to the profession to join this institution, which concluded the business of the meeting.

NORWICH MUSICAL FESTIVAL.

NORWICH, TUESDAY.

A public rehearsal took place last evening in St. Andrew's Hall, Mr. Benedict, general conductor, having come down expressly for the purpose. The admission was gratuitous, and about 1000 persons availed themselves of the permission to enjoy what proved to be a high musical treat. Annexed is a list of the *morceaux* rehearsed:—

1. Choruses from "Richard Cœur de Lion." ... ... Benedict.
2. Part song, "Sleep, gentle lady." ... ... Sir H. Bishop.
3. War Song, "We trust in God." ... ... Weber.
4. Choruses from the "Royal Wedding Serenata." ... ... Cusins.
5. Part Song, "Home." ... ... Benedict.
6. Chorus of soldiers, "Glory and love to the men of old," from "Faust." ... ... } Gounod.
7. "March of the men of Harlech," Welsh national melody J. Thomas.
8. Chorus, "From the Censer" (Solomon). ... ... Handel.
9. Chorus, "Hallelujah" (Mount of Olives). ... ... Beethoven.

The choruses were given with precision and effect, and showed a careful study and appreciation of their parts by the local choral society; and Mr. Benedict, in a short address, expressed his general satisfaction with the progress made. Mr. Benedict will come down on Monday, and will probably remain then until the close of the festival. Mr. Silas, author of the new oratorio, *Joash*, will also be in Norwich next week for the purpose of conducting a rehearsal of his work, during the execution of which Mr. Benedict will resign the baton to the composer.

The great attraction of last evening was Mr. Benedict's new cantata "Richard Cœur de Lion." Without entering into an analysis of this work at present we may state that it is founded on the popular story of Blondel de Nesle, A.D. 1193, with which some liberties have been taken. The *dramatis personæ* are Richard Cœur de Lion (baritone), Blondel de Nesle (tenor), Urbain, page (contralto), Matilda (soprano), and chorus of retainers of the Castle Trifels, in which Richard was kept in durance vile by the Emperor Henry VI. The choruses, as indicated above, were given last evening. Mr. Benedict, who has had the direction of the festival since 1845, produced an agreeable trifle, it will be remembered, for the last meeting in 1860.

Although St. Andrew's Hall is still scarcely ready, a number of men being employed upon the approaches, while the glazier has not yet exhausted the resources of his art upon the upper windows, everything has advanced sufficiently to enable a general conclusion to be drawn as to the effect of the restoration works. The roof has been entirely stripped, thoroughly repaired, and covered with new lead. The internal decoration of the roof has an excellent effect. The panels are colored deep blue, filled in with gold stars; the hollow moulded parts of the timbers are colored bright vermilion, those forming arched ribs of the roof and those surrounding the clerestory windows being ornamented with gill flowers at stated distances, and the lower members of the arch ribs being colored alternately drab and oak. The decoration of the aisles includes the blue panels and gold stars, together with the vermilion in the hollows of the mouldings, the remainder being oak color. The lighting of the hall is effected by nine brass corona, the nave having three and the two aisles three, each of a smaller diameter. These, when lighted, brought out the decoration of the roof to great advantage. It may be added that several committee and retiring rooms have been erected on the north side of the hall, and that the whole of the internal stonework has been scraped and restored. The east wall of the nave has been removed, and a stone arch, nearly the entire breadth of the nave, has been inserted, by which increased space has been added to the hall. Within this additional area the organ and orchestra are placed, accomodation for nearly 900 extra sittings being obtained by the arrangement. A new western window has been erected and is thrown open to the hall, while the western wall has been almost rebuilt and refaced. The whole of the aisle windows on the north, south, and east, have been restored and reglazed, and the walls repaired and faced with flint-work; while, finally, a new south porch—which has been the subject of warm local controversy—will serve as the principal entrance. Those who remember the dilapidated condition of the hall at former festivals will scarcely recognise it in its new and greatly ameliorated phase. Mr. T. D. Barry, city surveyor, acted as architect in connection with the restoration works.

The portraits of Norwich worthies and rich old citizens of a more or less remote past which adorned the dirty walls of the unrenovated hall have been removed; but it has been suggested to the mayor to-day that some of them should be replaced, so as to prevent the building from acquiring anything like a naked appearance in any part. Many families still existing in Norwich have representatives in these portraits, and it would be a graceful compliment to their ancestors to carry out the course suggested.

With regard to the financial prospects of the festival, it is perhaps premature to speak of them at present. We may however state that the demand for tickets thus far has proceeded tolerably well, applications having been received for seats representing altogether about 2500*l.* In 1845 the total concert receipts were 4373*l.*; in 1848, 4282*l.*; in 1852, 3194*l.*; in 1857, 3667*l.*; in 1857, 2604*l.*; and in 1860, 4456*l.* The meetings of 1854 and 1857 were attended with indifferent results, but in 1860 there was a handsome surplus.

Operas without Music.—A Rouen paper announced a few days ago that Halévy's opera of the *Mousquetaires de la Reine* had been given at the Avesnes theatre without music, in consequence of the absence of musicians and singers, the musical part of the performance being replaced by a spirited dialogue. The company, encouraged by the success which it then met with, has since removed to Fourmies, an important manufacturing town in the north, where they have performed *Lucie di Lammermoor*, and are about to play the *Dame Blanche* on the same plan.—*Galignani.*

THE "DUKE'S MOTTO" ACCORDING TO THE GREEKS.

Before time is much older, "Dukes' Mottos" will spring up in all directions, like October mushrooms. The familiar "I am here," and the equally familiar "I'm all there," will not describe the ubiquity of this drama, but "I'm everywhere" will soon be the "only *seer*." The success of Mr. Fechter's version in the west central district emboldened a gentle English Shepherd of the south east to try conclusions with the Frenchman, and startle the Surrey side of the water. At the Strand the unfortunate "Motto" is nightly and Byronically tortured into every conceivable form of dreadness. The now, in the far-off regions of the City Road, among canals and barges, this Wandering Jew of a piece has been still further subject to Conquest. It is probably something rare in the experience of western playgoers to while away the *entre-acte* in the full blaze or blazes of *al fresco* festivities, and among perspiring audiences "tripping it," if not on the "lightest," certainly on the most "fantastic" of toes. From this scene to the temple of the Grecian drama is but a few steps, and the tranquil enjoyment of a comfortable seat in a really charming theatre is a contrast to be sensibly appreciated. The seats and the theatre will bear comparison with any in London, but the language will not. The Grecian version is entitled *The Motto on the Duke's Crest*, and we must assume Mr. George Conquest is an unfortunate author who cannot get the actors to say what he has indited. If he has seen his own piece from any part of the *auditorium*, the discrepancy between his written language and the mode of expression adopted by the company must have occasioned him great mental anguish. If, on the other hand, Mr. G. Conquest *has* written everything the actors say, we must congratulate him on an extreme originality of diction. From the terms in which the villain of Greeks nightly declaim Mr. Conquest's thoughts, he is certainly open to the charge of tautology. Familiarity with even such a good word as "assassin" breeds contempt, not to say aversion, and, from its frequent recurrence, we are brought to think of slaughter, and shambles, and too many gory horrors to be pleasant. The plot to assassinate De Nevers is explained by a gentleman with a distressing habit of saying "yonder" several times in a short speech. Lagardere (Mr. T. Mead) enters to the rescue of a very well-developed Page in fleshings, more adapted for sunny weather and "sweet repose," than dangerous journeys across the Spanish frontier. Mr. Fechter was nothing less familiarly invincible in this situation, but Mr. Mead, the Grecian Lagardere, can show even a bolder front, and a considerably longer back. The ingenuity displayed by the dramatist in furnishing occasion for Lagardere to draw his sword and frighten the "bravos" into corners, is something surprising. When occasion is apparently used up, and there is no further excuse for the production of this terrible bodkin, Lagardere turns to the shapely Page, takes the lotter from him, and, after asking "*Who's it to?*" sits down to find out, clanking his sword on the floor during the perusal. After a little more fencing and light comedy from Mr. Mead, and more sword flourishing to no earthly purpose, the "fosse scene" comes on. Lagardere listens to the plot between Gonzague and his familiar, complaining that he "can't hear a word they're saying," which was no fault of those outspoken villains. The infant Blanche is his secret, familiarly alluded to as a downright "parcel," and Lagardere, after observing "I am here, I am here quick," receives the "parcel," comes down, and meets Nevers. Before examining the "parcel," Lagardere remarks that "the moon is breaking out," but does not state the nature of the eruption. The "parcel" being a baby, and Lagardere a single man, there is a good opportunity for some chaste comments on the circumstance, but with extreme propriety Lagardere expresses his surprise mainly by the emphatic exclamation, "Hullo!" Then enter the villains, of whom four are killed by Lagardere, after an imbecile attempt at resistance, and Nevers is disposed of by a "*dastard* thrust." Lagardere leaves his mark on Gonzague—puts the "parcel" under his arm—rushes up the rocks—addresses the "minions"—and, flourishing the terrible sword before the eyes of baby Blanche (who behaves beautifully, by-the-bye), addresses everybody to "Come then and take him; I am here."

Act the second discovers Lagardere in business as an armourer, with Blanche (Mrs. C. Dillon) and a boy (more development and fleshings) forming his household. Blanche's reflections are broken in upon by the gipsey, Flora, a most vivacious young person, who has taken leave of vagrancy and tambourines to go to Paris and pass off as Nevers' daughter. She comes to say good bye to Blanche, and says it in a very flippant manner. That ceremony over, another most depressing one begins. To slow music, enter Henriquez the armourer, otherwise Lagardere, in a state of dejection, and unbecoming Spanish costume. We must suppose it is Sunday, and that the armourer has been out for a walk, for he would never pursue his trade in such a lovely but embarrassing scarf. Lagardere has aged considerably, and looks it, which is no sort of trouble to Mr. Mead; and in the love scene Blanche's *answer* to his *question*, "How would you think of me?" "Like of a father," though it visibly annoyed him, certainly would not have done

so if there had been a mirror near enough to be held up "to nature." The scene progresses—the trembling Blanche hesitates leaving him, "Because, because"—"Because why?" asks Lagardere, with charming ingenuousness; "would you not be happy?" "*Yeth*, if you were by my *thide*." Perhaps we may be allowed to ask whether the "Because why" form of question is adopted by Mr. G. Conquest, or is merely a freak of the "sere and yellow Mead?" We next see the elongated Lagardere as Æsop the Hunchback, and it struck us that Mr. Mead's arrangement of his hump was not judicious—in fact, that it was too low down his very long back, instead of on his shoulders. He writes the warning—puts it in the "prayer book," with the remark, "This prayer book I will put on this prayer desk"—and, having done so, imitates Polonius by getting "behind the arras." Subsequently, Mr. Mead got into a state of pitiable confusion with his double character, giving people their wrong titles, and, at last, mistaking the Regent for Madame, called him "Mad——Monsieigneur." In this act Blanche is alluded to in the equivocal sense of "living under the protection of a French gentleman."

The third act has an entirely new incident not in the west-end version. Lagardere is pursued by "minions," and staggers on, asking his friend Corcodasse to lend him "a handkerchief to stanch his wounds." A satirical friend, sharing with us the delights of the "Crest" according to Conquest, here remarked, "I thought he was going to say, 'Have you got a bung in your pocket?'" The chief "minion" approaches, having with him the "garden key"—an object of great solicitude to Lagardere. This person is Peyrolles, the "creature" of Gonzague, and constantly referred to as "Pear oils." Lagardere, in extremity, concludes the best thing is to sham dead, like a sagacious spider; so he gets his friend Corcodasse to stand over him and say he has killed him. They watch their opportunity, and turn the tables on the "creature," who is overpowered, and Lagardere, the gaunt and bony, while rummaging the creature's pockets for the garden key, gives the most laconic orders. "Seize him!" "Consider him seized!" say Corcodasse and Passeful; "Bind him!" "Consider him bound"—"Tie that stone round his neck"—"Consider him ballasted"—"Aha! I have the key," says Lagardere; "now, then, we'll throw him over;" and "Pear Oils" is pitched into the Seine like a puppy that is one too many.

In presence of the Regent, his court, and his body guard of three, Lagardere tells his tale and the vow he made as he "knelt over the assassinated form of the murdered *des* Nevers." There is a kill-him-over-again intensity about this expression, for which the public cannot sufficiently thank Mr. G. Conquest or Mr. Mead, as the case may be. Lagardere gets permission to have a ring formed in the *Salon*, and, after two or three passes, perforates the bad Gouzague, and with the rest of the characters, bows his way out of public notice, let us hope, a better and a wiser man. A drama by Mr. G. Conquest, called the *Hanged Man* concluded the performances. This chaotic effusion may certainly be included among those things Lord Dundreary says "no fella can understand." There are in the piece, Christol, the hanged and resuscitated individual (Mr. G. Conquest), one of two bigamists; an unworthy woman with a big Spanish brother; a doctor who fights "thirty-six duels" for the unworthy woman, thinking she is somebody else (at least we believe so); a "nun" who goes about soliciting alms in the most literal language, for a "Lying-in" Hospital; and a baby, thought to be dead, until Mrs. C. Dillon rushes in and upsets the idea, having opened the coffin lid and found "*Astonish*" inside, instead of defunct infancy. The drama finishes most abruptly in the churchyard, and, out of a decidedly "lame and impotent conclusion" by Mr. G. Conquest, the audience are left to form their own, which we defy them to do from any definite notion of the plot.

THE ITALIAN OPERA AT PARIS.—M. Bagier has issued his prospectus for the approaching season. The following is a list of the singers, who are engaged for Madrid as well as Paris:—Prime donne soprani, mezzo-soprani, and contralti—Anna de la Grange, Borghi-Mamo, Calderon, Gasser, de Méric-Lablache, Marchisio (Carlotta), Marchisio (Barbara), Patti (Adelina) and Vander-Beck; tenors—Mario, Fraschini, Baragli, Musiani, Nicolini, and Pagans; barytones—Agnesi, Delle-Sedie, Giraldoni, Guicciardi, Guadagnini, and Morelli; basses—Antonucci and Bouché; buffos—Rovere and Scalese, &c.

VIENNA.—The Austrian capital will have two Italian Operas in the approaching season. In that under the direction of Signor Merelli, fils, will appear Mdlles. Patti and Trebelli, and Signor Alexandre Bettini; in that formed by Signor Salvi, Mesdames Artôt, Barbot and Lotti, Signori Mongini, Graziani (tenor and barytone), Zucchini, Angelini, &c.

MDLLE. TITIENS receives for her four performances of Valentine in the *Huguenots*, at the Grand Opera of Paris, the sum of 12,000 francs (£480).

THE SONG OF CHALK.

(*Continued from page 551.*)

Fytte the First.

Here Dr. J., whose wit was rather keen,
Said, "Brothers dear, in truth, I've never seen
The common ways of singing suit the weak,
And sweet high notes seem drawn from writhed cheek.
Voice is a thing which puzzles doctors more
Than—Hark! whose that keeps knocking at the door?"
"It's only me; I heard so thin a voice,
(Said Mr. Flowers) and arguments not choice;
Compelled I was to knock, and then come in,
Pray me excuse if I at once begin
Where you left off: 'voice puzzles doctors more,'
You just observed; the reason I'll explore.
The vocal chords divided are by air,
When muscles do propel it freely there;
This cannot be when by disease they're bound—
When bicherds close, where's then the air-valve found?
Invariably my pupil's breath is stopped
Quite suddenly, as tho' some substance dropped,
Or rather rose, with the muscle action;
A cough ensues—a purulent extraction
Quickly follows, and with it ease succeeds.
Where lies the dross; what ill from it proceeds?
Some argue thus: 'You caught a cold last night;
I said you would—you see, my child, I'm right.'
A prophet quite some may the elder deem,
But wit like this no gipsy would beseem;
And this I'll show. Miss T. a weak throat had,
Which being sore, made her feel weak and sad.
Advised she was a surgeon's skill to try:
'Her glands,' said he, 'enlarged are and dry.
Keep in the house; now mind and wrap up warm
About the throat' (as if the air could harm!)
When theories clash against sweet nature's laws,
A flash of light reveals the simple cause;
When long-tongued words conceal the plainest facts,
They stupid seem when practice 'gainst them acts.
And thus it was in this young lady's case,
For when I called, I said, 'Point to the place
Where pain is felt.' Half an inch 'neath her ear
Her finger quick she put, and said 'its there.'
'Pray let me see if I can ease this pain;
There is,' said I, 'a lump—I see it plain.'
Then on it twice I turned half round my thumb:
'The pain is gone,' quoth she. What will become,
Thought I, of him whose judgment and advice
Was forced to yield to such a small device?
The theory new I will explain: Observe,
Matter concrete pushed 'gainst a muscle nerve—
This gave her pain: my thumb some muscles eased
(No wonder that she smiled and looked so pleased).
Had the deposit in breathing organs been,
She would have coughed. Wherever it is seen,
Or felt, be sure the symptoms tell you where
It's bad within; so then beware, beware!
The case I quote importance soon must gain,
Since it explains the cause of sore-throat pain;
But none must think relief and cure are one,
She'll only cured be, when the deposit's gone.
An anecdote I'll now relate between
A Dr. E. and two B.'s (nor so *green*
As tho edifying tide on which all three did float),
Who met by chance on the New Holland boat.
Miss B. to Mr. B. observed, 'Do you
Approve of Flowers, and does his plan work true?'
He answered her, 'Bronchitis I have had
For many years, and medicines good and bad
Made little change. I firmly do believe,
All who practice well must great good receive;
If giving power to chests strong voices raise
E'en policy commends it to our praise.'
On turning round, he Dr. E. espied.
'How are you, Sir?' the Doctor blandly cried.
'Much better, Sir; the boat shakes much to-day.'
'Tis well, since cures are made by shaking—eh?'
Quoth Dr. E. To which he quick made answer,
'And shake out pills before they breed a cancer.'
Too true he spoke, and being unexpected,
The Doctor looked uneasy, then dejected.

(*To be continued.*)

MR. ALFRED MELLON'S CONCERTS.

The performances proceed with never-changing, or rather, ever-increasing success. Mr. Mellon will now be puzzled to know when to stop. No doubt the weather, which drove thousands from the seaside to London, has had something to do with his crowds. The most attractive concert of the week was that of Thursday, at which a concert "Mendelssohn Night" was given, but with the programme entirely altered from the first. The selection was splendid, comprising the Overture and Incidental music to *A Midsummer Night's Dream*; the Violin Concerto, played by M. Lotto; two of the *Lieder Ohne Worte* for the pianoforte, performed by Miss Ellen Day; the Italian Symphony; and vocal pieces sung by Miss Emily Spiller and Mr. George Perren. M. Lotto had a grand success in the concerto, playing magnificently, better even than in the Beethoven Concerto. The *Faust* Selection and Mdlle. Carlotta Patti's singing continue the features of the second part.

Last night selections from Handel's *Acis and Galatea*, solo vocal parts sung by Miss Emily Spiller, Mr. George Perren and Mr. Weiss, made up the first part of the programme. The attendance has been immense every night during the week.

OWAIN AP' MUTTON'S COLUMN.

HUMMEL.—Johann Nepomek Hummel was born November 14, 1778. at Presburg, where his father was music master in the military school of Wartberg. At the age of four, Hummel learned to play the violin, though without evincing a decided bias for music. The next year he began to take lessons in singing, and on the piano. From that time his talent was rapidly developed, and he speedily acquired remarkable skill. His father removed to Vienna, and became *chef-d' orchestre* in Schikaneder's theatre, where young Hummel, scarcely seven years old, attracted the attention of Mozart and other distinguished artists. Mozart, in spite of a repugnance to giving lessons, offered to take charge of his musical education. Of course the proposition was gratefully accepted. With such a master, Hummel made prodigious progress. The father now thinking to turn the precocious talent of the boy to account, travelled with him through Germany, Denmark, and Scotland. Hummel's first public appearance was in a concert at Dresden, 1787. He next played before the court at Cassel. At Edinburgh he published his first work—a theme with variations, dedicated to the Queen of England. After spending the years 1791 and 1792 in London, he visited Holland and thence returned to Vienna. As early as the age of fifteen, Hummel's execution on the pianoforte was correct and brilliant. Meanwhile his studies were seriously prosecuted. At Vienna he learned harmony and counterpoint under Albrechtsberger, and formed a friendship with Salieri, who gave him instructions in singing and dramatic composition. In 1804 Hummel entered the service of Prince Esterhazy, for whom he composed his first mass, which won the approbation of Haydn. About the same time, he wrote ballets and operas for the theatres of Vienna. Although only twenty-eight years old, his works, especially his instrumental music and his wonderful powers of execution, had already rendered him famous in Germany; but his name was unknown in France, until 1806, when Cherubini brought from Vienna the *Fantasia* in E flat (Op 18), which was executed at the *concours* of the Conservatory that same year, and at once established his author's reputation in Paris. In 1811, Hummel left Prince Esterhazy, and until 1816 had no other employment than that of professor of the piano, at Vienna. For four years subsequently, he held the place of chapel-master to the King of Wurtemburg, and then entered the service of the Grand Duke of Weimar. Two years afterwards he obtained leave of absence to make an artistic tour in Russia. In 1823 he went through Poland and Belgium, and finally to Paris, where his success was worthy of his fame. He thence returned to Weimar, where he remained until 1827. Hearing of the approaching end of Beethoven, from whom he had been for some years estranged, Hummel hastened to the bedside of the dying master. Beethoven held out his hand, they embraced, and all was forgotten. Two years afterwards, Hummel again visited Paris and London, and after a journey to Poland, passed the remainder of his days peacefully at Weimar, where he died on the 17th of October, 1837, at the age of fifty-nine. Of all the numerous works of Hummel in which the pianoforte plays the chief part, the Septet in D minor, Op. 74, is perhaps the most renowned, as it is certainly the most brilliant.

MENDELSSOHN'S PRESTO SCHERZANDO.—This fanciful and animated movement belongs indisputably to that family of *scherzi* of which Mendelssohn was the original inventor. Here he is, in spirit, as much "among the fairies" as when he was composing the music to *A Midsummer Night's Dream*. The *Presto Scherzando* (in F sharp minor, for pianoforte *solo*) was first published about a quarter of a century since; but it has not lost any of its freshness and spontaneity. It is extremely difficult to execute with neatness, spirit, and precision.

OWAIN AP' MUTTON.

THE NATIONAL WELSH EISTEDDFOD.

(From a Correspondent.)

SWANSEA, *Sept.* 3.

On Tuesday the first day's proceedings took place in the pavilion erected in the Burrow square. At half-past nine the Gorsedd of the bards and promoters was held at the Burrows lodge, near the pavilion. The procession was formed at the Guildhall, and proceeded to the Cylch, headed by the brass band of the 4th Glamorgan Volunteers. Sir H. Hussey Vivian, M.P., explained the object of the Eisteddfod, and made a long speech, and the bards delivered their poetical addresses. Owain Alaw then sang "St. David's Day," and Glan Alun read his adjudication on the best twelve "lyric songs," but none was considered worthy of the prize. The singing of "Merch Megen," by the Swansea Choir was not considered up to the mark. Dr. James made a tremendous speech in favor of Wales and Welshmen. "He was determined," he said, "that the Welsh should never be exterminated, but known, distinguished and protected in the providence of God"—a pious determination which was backed by the roar of many voices.

Several prizes were awarded for songs, poems, and choral singing which I need not specify, and were of no particular interest.

The evening concert was a brilliant affair. The audience numbered full 5,000. The choir of 400 voices accompanied by a band of harps opened the festival with the Eisteddfod chorus "Tr Awen," ("To the Muse"). Miss Edith Wynne was encored in "Watching the Wheat," and "The Joy of the meeting." Miss Watts, of Cardiff, received the like compliment in "David of the white rock," and "The Blackbird." Miss Fredk. Jones performed "The Prince of Wales's Fantasia" and "The Harmonious Blacksmith" on the pianoforte, and Mr. J. Balsir Chatterton and Mr. John Thomas played "The Scenes of Childhood" on two harps. Mr. Lewis Thomas was encored in "Love's Fascination," as also in "Y Gadlys" ("The Camp"). The choir, conducted by Dr. Davies, sang admirably, and with loud applause. Miss Wynne won the hearts of the audience in "Y Gweuith Gwyn," and "Clychau Aberdifi." Miss Watt's singing of "Dafydd y Garog Wen" and "Y Fwyalchen" produced her a shower of bouquets. "This lady," says the *Cambria Daily Leader*, "may indeed be justly proud of her fine voice, which is second to none in the Principality, and we augur will very shortly be second to none in London even." At the close of the concert, His Worship the Mayor proposed the thanks of the meeting to the hon. president for his kindness and able conduct in the chair throughout the day's proceedings, which were given with acclamation.

The proceedings yesterday (Wednesday), commenced at the Royal Institution, there being present a large audience, the Rev. J. Griffith, Rector of Neath, occupying the chair. There were several speeches on political, scientific and social subjects delivered, and one gentleman, the Rev. A. Thomas, of Liverpool, made a powerful and very guttural appeal in the Welsh language, which made a great impression, as it was bound to do. I have no doubt the speech was understood by many persons present. Talhaiarn, the conductor of the Eisteddfodd, came out shining in his most forcible manner, and adhered to his nationality in spite of a rub from the Times.

The Rev. Canon Williams, Llanfairynghornwy, read the adjudication on the best selection of Welsh recitations in prose and poetry; prize, £10. Three competitors were adjudged equal, Mr. J. D. Jones, Ruthin; Rhyddlerch o Fon, and Gwilym Teilo, amongst whom the prize was divided. A competition followed for a prize of £2 2s.; second prize, £1 1s.; for the best female singer of a Welsh air. Four competitors, Mrs. Evans, Aberdare; Miss Margaret Miles, Maesteg; Miss Anna Evans, Aberaman; and Miss Forey, Merthyr; acquitted themselves in a creditable manner, the adjudicators deciding that Miss Evans and Miss Margaret Miles should sing again for the second prize, the first being given to Miss Forey. The second was awarded to Mrs. Evans, of Aberdare.

Mr. T. Bulkeley A. Hughes read the adjudication upon the best essay on the advantages of a daily newspaper to Wales. Three papers had been sent in for adjudication, but the prize was awarded to Mr. John Davies (Gwynedfon), and Creuddynfab was invested in the absence of the successful candidate.

Mr. Ellis Roberts gave a solo on the harp. Myfyr Mon addressed the meeting in Welsh on Eirteddfodau; other adjudications took place.

Mr. Brinley Richards then gave his adjudication for the best hymn tune, and made a long and able speech. The winner of the first prize, £5 5s. for the hymn tune, was Mr. T. D. Lewis, Llanrhystyd. Competition in penmillion singing followed by natives of South Wales, after the manner of North Wales. First prize, £2 2s.; second ditto, £1 1s. The first was awarded to Mr. David Lloyd, Dowlais, and the second to Mr. T. D. Howell. Next followed a competition for a prize to the best contralto singer of "Llwynon," or "Toriad y dydd." Prize, a complete copy of John Thomas's collection of Welsh melodies, for the voice, in two volumes, presented by Mrs. Joseph Stubbs, was won by Miss Forey

and Mrs. Evans, between whom the prize was divided. Talhairn informed the meeting that a prize of £1 1s. would be given for the best englynion on the pavilion.

The second concert took place last evening, the number present being less than 6,000. Miss Edith Wynne sang "The pilgrim's path," and "The daughter of Denmark," besides a duet and a trio, winning applause in all. Miss Kate Wynne's "The wandering gipsy" was encored, when she sang "The wanderer return to Cambria." Miss Watts sung "As when the dove," and being encored responded with "The Blackbird" (Y Fwyalchen). Mr. Brinley Richards was encored in his first fantasia, and he responded with "The Men of Harlech." "Rule Britannia" was also received in a like manner. Mr. Wilbye Cooper sang "O, 'tis a Glorious Sight," and "The long waves come and go," creating a very favourable impression. Mr. Lewis Thomas sang in a duet and a trio, as also the solo in the chorus, "The Harp of Wales," and the solo in the concluding chorus, "God bless the Prince of Wales," in all of which he sustained his reputation. The harpists, Mr. Balsir Chatterton and Mr. John Thomas again performed a duet on two harps, and the latter gentleman accompanied "The harp of Wales." Dr. Evan Davies, A.M., acted as conductor. At the close three cheers were given for Mr. Brinley Richards. The success of the Eisteddfod was complete, for, notwithstanding the unfortunate state of the weather, the place was crowded, and even for a national assembly, was of a very brilliant character.

LES HUGUENOTS—MME THERESE TIETJENS.

(Au Rédacteur du MUSICAL WORLD).

MONSIEUR,—Je ne connaissais point les *Huguenots*.—Ce ne sont pas les *Huguenots* de M. Dietsch qui ont été executés vendredi, mais bien ceux de Meyerbeer. Le nouveau chef d'orchestre, M. Georges Hainl, a rouvert la partition à l'endroit où l'avait fermée Girard; les beautés oubliées dorment sous les cendres de leur long sommeil, jeunes, fortes, radieuses, comme à leurs premiers jours. On était étonné et ravi, on se regardait, on se félicitait du geste et du regard; les abonnés eux-mêmes, si blasés et qu'intéressant si médiocrement l'exécution musicale, se trémoussaient d'aise dans leurs loges, les oreilles se dilataient, les yeux se fermaient!... bon signe! Et qu'on ne s'y méprenne pas. Ce n'était pas de la galvanisation; on ne gratouille que les cadavres. C'était une résurrection. Résurrection complète et splendide d'une œuvre qui défiera l'admiration des siècles, que de nouveaux Dietsch pourront bien encore tuer de temps en temps, mais qui, phénix dramatique, renaîtra toujours au souffle d'un maître.—Ah! que j'aurais volontiers offert ma stalle ce soir-là à Meyerbeer! J'en avais deux.

Mme. Tietjens, disons-le, n'a pas peu contribué à l'éclat de cette représentation. Mme Tietjens est une artiste de premier ordre; elle chante toujours, elle produit l'effet et l'émotion sans cris, sans efforts, sans contorsions. — A notre époque où les cantatrices lyriques se font un devoir de crier le plus fort qu'elles peuvent, c'est un mérite dont il faut tout d'abord lui tenir compte. Je ne m'arrêterai pas à la prononciation; il à paru qu'avec du temps et de l'étude, Mme. Tietjens prononcerait notre langue mieux que beaucoup de nos cantatrices françaises. L'articulation est nette, les consonnes bien préparées retentissent, les voyelles portent admirablement le son. Ne perdons point de vue d'ailleurs, que la cantatrice n'a eu que trois ou quatre semaines pour se préparer à la terrible épreuve, et disons-le parce que c'est la vérité: elle l'a traversée heureusement; rien n'a manqué à son succès, *pas même ces quelques* [illegible] *nuances d'opposition que beaucoup d'artistes célèbres paieraient très cher, si elles ne leur étaient à l'avance assurées par l'envie et la peur.—Deux vilaines passions qui de temps immémorial logent à l'Opéra.*

Valentine n'a que quelques notes à dire au second acte. Le premier accueil a été silencieux. Au final, cependant, éclatait un air splendide, dominant la masse due chœur et le tumulte de l'orchestre. Cela avait suffi pour tâter l'organe. Au troisième acte, l'œuvre de la critique s'accomplissait. La tenue parfaite de l'artiste, sa démarche noble et aisée, son geste opulent, l'éloquente expression de sa physionomie décidaient le succès. C'est à peine si on lui a laissé achevé sa phrase: "Ah! grand Dieu, vois ma détresse," qu'elle a dite avec un sentiment des plus vrais et une émotion profonde. Les applaudissements ont éclaté de toutes parts et ont redoublé à la fin du morceau. Il faut savoir gré à Mme. Tietjens d'avoir rétabli la romance du quatrième acte, que la plupart des cantatrices laissent de côté, parce qu'elles désespèrent d'y produire de l'effet. Mme. Tietjens l'a si finement nuancée, elle y a mis tant de douceur et de charme, qu'à mon sens, c'est le morceau où elle a mérité le plus d'être applaudie. Quelques traits nettement dessinés, un vrai trille, avaient donne une haute idée de sa vocalisation, dans la strecte finale du duo avec Marcel, notamment.

Au quatrième acte, l'attention s'est concentrée sur la nouvelle Valentine, et ne l'a plus quittée un instant. Si le temps ne nous pressait, nous détaillerons toutes les qualités exquises qu'elle a déployées, nous-seulement dans le duo avec Raoul, mais dans toutes les scènes de cet acte si plein, si émouvant, aux péripéties si compliquées. Mme. Tietjens est une actrice accomplie, et elle a cela de remarquable que lors même qu'elle ne chante pas, elle remplit la scène et attire invinciblement les regards. Je ne crois pas qu'il soit possible de trouver des accents plus pathétiques que ceux qu'elle a fait entendre dans cette grande scène; cela partait du cœur, c'était vrai et terrible, inspiré par la plus violente passion, désespéré par la plus violente douleur. On a beaucoup admiré sa pose remplie de grâce et de décence et d'une grande beauté plastique, lorsqu'elle est tombée, après ces mots: *Pitié, je meurs!*

A la chute du rideau, des applaudissements unanimes ont éclaté, et la célèbre artiste, rappelée en compagnie de Gueymard, a dû venir s'incliner devant le public dont l'émotion était au comble. En somme, Mme. Tietjens a traversé les périls de cette première représentation aussi heureusement qu'on pouvait l'espérer; la seconde confirmera le succès par un triomphe.

Gueymard a eu d'excellents moments au quatrième acte;—M. Faure abordait pour la première fois le rôle de Nevers: il s'y est montré acteur fort distingué, et chanteur plus sobre et plus noble que de coutume;—rien à dire de Mmes. Hamakers et de Taisy;—Obin n'a pas la voix que demande le rôle de Marcel;—Cazaux est un excellent Saint-Bris. Tout le monde, à l'exception de Mme. Tietjens et des chœurs qui on marché admirablement, a un peu chanté faux; mais il ne faut pas s'arrêter aux détails. Au résumé, représentation qu'il faut voir de haut,—de la hauteur d'un chef-d'œuvre impérissable qui rarement fut exécuté à l'Opéra avec une pareille chaleur et un pareil respect. UN FRANÇAIS A PARIS.

GOUNOD *v.* VERDI.

To the Editor of the MUSICAL WORLD.

SIR,—There is an evident bitterness against Gounod in the letter that, under the signature of "Rippington Pipe," appeared in your impression of last Saturday. It is of no use for your correspondent to steam against a tide running twenty knots in the hour. M. Gounod has achieved a great and well-deserved success, and the most critical audiences in the world have pronounced a favorable verdict upon his work. The tide runs strongly in his favor. Mr. Rippington Pipe had far better anchor his pen and remain silent. Why, too, does he endeavour to bring Verdi into comparison with Gounod? The two meu have absolutely nothing in common. Verdi could no more have written the quaint and lively "Chorus of Maidens" than Gounod could have composed that lovelliest of tenor airs, "La mia letizia." Again, how can any man of genuine musical feeling say that M. Gounod's music will probably soon be forgotten? Why, Sir, *Faust* is full of beautiful ideas that will never die. Who that has once heard can ever forget the short but exquisite movement where Margnerite first comes on the stage? I am half inclined to believe that Mr. Pipe has never heard *Faust* at all. A great deal has been said about *La Forza del Destino.* Friends of mine who have heard the opera—admirers, too, of Verdi—write me that it has *not* had a great success. My own opinion is that the book, which is ridiculously foolish, will militate strongly against *La Forza* in this country. And here let me beg of "Rippington Pipe" to take up his pen (which I admit is an exceedingly clever one) for another purpose. Let him bully and badger Mr. Gye into strengthening his company in the tenor department.—Faithfully yours,

September 3. AN OCCASIONAL CORRESPONDENT.

GLASGOW.—Yesterday afternoon a meeting was held in the Queen's Hotel, for the purpose of presenting a testimonial to Mr. H. A. Lambeth, city organist, in acknowledgment of his eminent professional qualifications, and of his services in promoting a taste for classical music among the citizens of Glasgow. Mr. Councillor Harvey presided. The testimonial consisted of an elegant silver jug and 150 guineas in money. On the stand of the jug was engraved the following inscription:—"To Henry A. Lambeth, city organist and conductor of the Glasgow Choral Union, this piece of plate, together with a purse of 150 guineas is presented by a number of his friends and admirers, in testimony of their appreciation of his genius and attainments as a musician, and of his distinguished services in fostering a taste for classical music in Glasgow. August 27, 1863."—*Daily Herald, August* 28.

MONDAY POPULAR CONCERTS.

Just Published,

A PHOTOGRAPH of a GROUP OF INSTRUMENTALISTS, which includes likenesses of Madame ARABELLA GODDARD, Mr. CHARLES HALLÉ, Herr JOACHIM, Signor PIATTI, M. SAINTON, Mr. LINDSAY SLOPER, Mr. BENEDICT, &c., &c., by ALEXANDER BASSANO, Size, 13 in. by 8 in. Price 10s. 6d.

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TO CONCERT GIVERS.—*No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in* THE MUSICAL WORLD.

TO CORRESPONDENTS.

MR. SHIRLEY BROOKS.—*Avis.*—Les Cochers doivent présenter aux Voyageurs, qui venient en prendre connaissance, le texte des dispositions réglementaires du tarif dont ils sont porteurs. *Observations du Voyageur :*—*Le*——1863. *Chargé*——*à*——*heures*——*min. Quitté*——*à*——*heures*——*min. Payé*——*fr.*——*c. Pourboire*——*Avis, Pour la sortie des Theatres.* Prendre de preference une voiture aux *lanternes* de son quartier :—*Bleues :* Popincourt—Belleville. *Jaunes :* Poissonnière—Montmartre. *Rouges :* Champs-Elysées—Passy—Batignolles. *Vertes :* Invalides—Observatoire.

TATE HIMUS.—Correspondent may find an account of Tom Britton, the musical small-coal man, in the appendix to Hearne's *Hemingi Chartularium Ecclesiæ Wigornensis.* Sir J. Hawkins and Walpole's "Anecdotes" may also be consulted. In the *Guardian*, No. 144, Steele, speaking of the variety of original and odd characters which our Government produces, says:—"We have a small-coal man, who, beginning with two plain notes, which made up his daily cry, has made himself master of the whole compass of the gamut, and has frequent concerts of music at his own house for the entertainment of himself and friends." This was Tom Britton. His death as related by Dr. Aiken (Gen. Biog.) is sufficiently curious. A ventriloquist was introduced into Tom's company by an acquaintance given to practical jokes. This man, in a voice, seemingly coming from a distance, announced to the small-coal man his approaching end, and bid him prepare for it by repeating the Lord's prayer on his knees. The small-coal man, the perusal of whose mystical and magical books had probably made him superstitious and credulous, obeyed the injunction, went home, took to his bed, and died in a few days. With respect to the term "small-coal" Johnson defines it:—"Small-coal, little wood coals used to light fires." The *Spectator* alludes to it in the following way:—"A small-coal man by waking one of these distressed gentlemen saved him from ten years' imprisonment;" and in Gay's *Trivia* we find the couplet;—

"When small-coal murmurs in the hoarser throat
From smutty dangers guard thy threatened coat."

The picture of Thomas Britton, in the British Museum, was painted by Woolaston, and purchased by Sir Hans Sloane. Correspondent will, therefore, see that the small-coal man was of some note in his day.

The Musical World.

LONDON: SATURDAY, SEPTEMBER 5, 1863.

THE commencement of the month of September reminds us that the advent of the time-honoured festivals of the three choirs of Worcester, Gloucester and Hereford is close at hand, and as the meeting is this year held at the first-named city, we also know that the Norwich gathering is not far distant. The origin and history of the triennial music meetings have been more than once discussed at some considerable length in these columns; and as we shall next week present a full report of the Worcester proceedings, we do not purpose giving a detailed analysis of the programme now before us. We are, however, glad to observe that, as three years since Worcester set the example of devoting the Tuesday morning (which had hitherto been appropriated to the Dettingen Te Deum, full cathedral service and a sermon of the lengthiest, as a paid performance) to oratorio, so this year has the "faithful city" taken the initiative by producing a work which to all intents and purposes may be considered a novelty (having only been once performed, and that in London). We allude to Herr Schachner's oratorio, which occupies the first portion of the Thursday morning's scheme. This is a step in the right direction, and one which we hope Messrs. Amott and Townsend Smith will see fit to follow when their turn shall arrive. Mozart's *Requiem*, Beethoven's *Engedi*, Mendelssohn's *Lobgesang*, with *Elijah* and *The Messiah* (as a matter of course), to say nothing of a selection from the works of Handel, following the Schachner—all compressed into four morning performances—surely constitute a musical feast sufficient to satisfy the veriest gourmand (or gourmet) of the cider counties. The evening concerts are construeted on the usual model, and do not exhibit a single novelty. Last time we had Sterndale Bennett's delightful *May Queen*, and Gade's (not quite beautiful) *Evl King's Daughter*. Why not have given Benedict's charming cantata, *Undine*, produced with such triumphant success at Norwich Festival of 1860—a success more than confirmed at every subsequent hearing, whether in London or the provinces?

Norwich and Benedict are inseparable musical terms. Right glad are we to find that another cantata from the accomplished and graceful pen of the composer of the *Lily of Killarney* is to form one of the attractions of the forthcoming festival; and we have little doubt that *Richard Cœur de Lion* will worthily take rank with the other justly-esteemed works of one of the foremost of our living musicians. Mr. Cusins's Wedding Serenata (brought out this season at Her Majesty's Theatre, and subsequently at St. James's Hall) will also form one of the evening novelties at Norwich, while the same spirit which animated the committee to introduce Molique's *Abraham* at the last meeting prompts the production of another new oratorio, *Joash*, the composition of M. Silas, whose symphony met with so cordial and deserved reception at the Musical Society of London. *Judas Maccabæus*, *Stabat Mater* (eompounded of Haydn, Pergolesi and Rossini), a miscellaneous selection, *Elijah* and *Messiah* (as a matter of course), and lo! another feast for the delectation of the eastern counties, the usual grand ball winding up each festival, in a lively, and, let us hope, a profitable manner.

ADOLPH FRIEDRICH HESSE.*

On the 5th August, died one of the leading musicians of the age, namely Adolph Friedrich Hesse. He was born on the 30th August, 1809. The loss suffered by the noble art of music—a loss so severe at the present moment—will be more felt than it is now in Breslau, when people find what a vacancy has been left by his decease. During the last twenty or thirty years, Breslau has achieved a certain reputation as a music-loving city. It was always fond of art; for a time, the drama flourished here; painting, too, was fairly represented, but no muse can boast of ever having been honored in the same degree as that of music, both inspired and uninspired, is honored at present by the general public as well as by more exclusive circles. There is no doubt that the special attention devoted to it by the initiated is owing to the exertions of certain gifted individuals, who imparted a great and varied impulse to it. Hesse represented artistic merit of the first rank. Something of his fame was reflected upon Breslau, and every inhabitant had reason to be proud of calling him a fellow-townsman. Great as was the effort which it cost him to do so, he came forward as a public man, commanding, at various important performances, and at the admirable concerts of the orchestra of the theatre, the musicians by his unfailing and particularly quick ear, and ruling, by his strong energy, the audience. In this respect, his loss will long be irreparable for us; for it will be some time before any one else will direct, with such decision, the taste of his auditory, and ensure their respect in virtue of the power proceeding from an artistic reputation. When Hesse appeared at the conductor's desk, he appeared as a master who was not only supreme in the realms of tune, but, by a glance, reduced the heaving mass beneath him to dumb attention. It was evident that his whole heart and soul were absorbed in the task of conducting, and that every fibre in his body took part in it. Perhaps the superhuman exertions in which all his faculties, mental and physical, were concentrated, produced, unobserved, the disease which the quick eye of the physician recognised as an affection of the valves of the heart, but which, considering Hesse's mild and kind disposition, as well as his calmly contented, nay, happy, life, no one else would ever have supposed attended with danger.

Fortune, indeed, had been kind to Hesse, not because he could boast of numerous works of distinction; not because he was esteemed and respected, far beyond the boundaries of his native land; not because he had, on the whole, achieved with ease an agreeable position, free from care, but rather because, all through his life, he enjoyed a certain degree of independence, which is always the best guarantee of a contented existence. His career was, so to say, marked out for him from his childhood; he had not to make a choice, and thus he was subject to no pangs with regard to his vocation. He found what he ought to do prescribed for him, and, as a person properly brought up, and who has sought the company of good and strict masters, he always did his duty as laid down for him. His zealous love of music never allowed his activity to cool, and the very fact that he first devoted his attention to sacred music preserved him, at an early age, from all vagabondising virtuosity, and rendered him a serious man, true to his duty, who consistently pursued his course, never allowing himself to stray from it, and fearing only one thing: that he would not come up to the expectations which people were justified in forming of him. His physical qualities often helped to facilitate the severe exertions to which he subjected himself, although he may not always have been successful, when, instead of a worthy successor of Handel and Bach, people would have preferred a French operatic composer, or a concert virtuoso. Many an anecdote of Hesse's life proves this, and among others, the anecdote connected with his stay in Darmstadt, when he could not prevail upon the distinguished musical amateur, Ludwig, of Hesse-Darmstadt, "who conducted his Grand Ducal Orchestra himself, to "listen to the rumbling on the organ." On the other hand, he did not lack triumphs by which he caused German music, in all its simplicity, severity and loftiness, to be highly appreciated.

For the large build of the organ, and its management, Hesse's person apppeared to have been expressly made; here, in his own element, he displayed a higher flight of the imagination, and that immediate inspiration, the property of genius alone, in a higher degree than most of his colleagues. He did a great deal, also, it is true, upon the piano, but he was most anxiously desirous of reproducing truthfully and intelligibly masterpieces, and, with too much modesty, mistrusted his own powers. He was an admirable teacher of this instrument, and, what is more, a concert-player who could perform before the most select audience; the certainty of his touch and the purity of his intonation; the clearness of his style and the ease with which he surmounted the greatest difficulties, were always admired both before and after Liszt had been here. But he was far from falling into all the system of grimacing patronised by modern pianoforte romanticists, and however much people might have been inclined to suppose, from his bodily formation, that he would have stormed away upon the piano, working simultaneously with hands and feet, he was no friend of mere brute force upon the instrument, which was entirely subjected to him. People listened with delighted astonishment, when he executed, as no other person could execute, with incomparable delicacy, the most graceful passages, the gentlest *adagios*, the softest emotions, full of sweet and melting sentiment. Even in his compositions, he is never untrue to this gracefulness, gentleness and softness; these compositions possess the elegiac character of Spohr's works, subsiding completely into and playing with the melody; they are, in the highest degree, artistically worked out, and the most learned master, the strictest contrapuntist, will not find the slightest thing to which he can object in them. They are deficient, however, in elevation of ideas, soaring towards Heaven and carrying the hearer with them, but then such flights are to be found only in a Beethoven and a Mozart, to whom our modest contemporary could not rise. He was only too happy when he could listen to their heavenly strains. How often has he said to us, after hearing some modern opera: "What a difference between this and *Fidelio;* in the latter we have elevation in, and with, simplicity, while in this what useless and repulsive ostentation." He was an enthusiastic admirer, also, of Weber and Haydn, as heroes of genuine German music, although he was by no means intolerant with regard to composers with modern and foreign tendencies.

It was, perhaps, in consequence of the circumstances and temperament of Hesse, that he never rose, when creating, to heroic enthusiasm. As we have already remarked above, he was a man of a jovial and kind nature, a Silesian, a Breslauer in the fullest acceptation of the word, who clings to the place where he was born, does not willingly leave home, and makes himself comfortable wherever he is. This is not a reproach for Hesse. No one can struggle against his nature, and Hesse was one of those who do not leave

* From the *Breslauer Zeitung.*

the place of their birth. With a little exertion and a greater amount of ambition, it would have been an easy thing for him to take a leading position in the first cities of Europe; he contented himself with giving music-lessons in Breslau, and his greatest delight was, if he did get out of the "precious hole," to collect laurel wreaths in other parts, and depose them on the altar of his darling Silesian home. We can only feel grateful to him for this. Who would not have liked to read the accounts of his travels to Paris, London, Prague, etc., in which he would not have related his triumphs, but rather have recorded what he had observed, as though no homage had been paid to himself, but as if he had gone forth in the service of his mistress, the muse of music, to make the world again acquainted with the magic of old compositions, and strew flowers upon the graves of the heroes from whom he had learned his beautiful art, and to whom he was attached with childlike reverence, another mark of his genuine Silesian character. Though his external appearance promised nothing of the kind, he was a pleasant and joyous companion.

But there is still one fact wanting to complete this description of his character, and that in his literary productions, in which Hesse, far superior in this respect to many others, exhibited a mind embracing the entire range of music. Editors know how carefully and how scrupulously he wrote his criticisms. The latter were mild in tone, but full of sterling thoughts, if not always polished in form. Whenever an artist appeared, Hesse was always willing and ready to act as a living mediator, by means of criticism, between him and the public. When Hesse had spoken, that was sufficient to enable the public to form its opinion.

To the Editor of THE MUSICAL WORLD.

SIR,—I fear the proprietor of Campden House will not be the only sufferer by the burning. Artists who were accustomed, by permission, to give their annual concerts there in the summer will miss the use of those magnificent and dazzling saloons that attracted all fashionable London, and the velvety lawn and shady walks that made the grounds almost fairy-land? Amateurs of the drama, too, will in vain seek for a substitute for the neat and perfectly-fitted little theatre, which made one of the delights of the establishment, to supply them with an arena on which to exhibit their persons and their failures. Above all, the loss will prove serious to charities, Mr. Wolley's drawing-rooms and his theatre being ever at the service of those who got up entertainments for benevolent purposes. In fact, Mr. Wolley was the most munificent proprietor who ever owned lordly mansion, and the recent trial has caused a great sensation in the art world, and its result, though fully expected, a greater joy than any event within remembrance for many years. To those who can call to mind the glories of Campden-House, the regret for its loss will be profound. Never, perhaps, was gathered together in one building, not a public museum, a more extraordinary and richer collection of quaint furniture, unheard of curiosities, and articles of *vertu*. The tables, sideboards, and chimney-pieces—themselves of the rarest and most *recherché* description—were literally covered with things to dazzle the eye and puzzle the brain. The mere walking through the rooms made one nervous lest he should knock over, by brushing against, or by shaking the floor, some priceless and fragile toy whose very existence seemed to depend upon its perpendicularity. How the crinolined sex contrived to sweep harmless along it is impossible to say. In all probability great damage had been frequently done, but Mr. Wolley was too gallant to murmur. Most astonishing thing of all was how the swell-mobmen did not contrive to gain admission, as no restriction was offered to strangers, and tickets could be procured at the music publishers for concerts or theatrical performances, and those who attended either were allowed free permission to visit the rooms and examine the furniture and curiosities. But twenty visits would not have sufficed to allow an opportunity of giving more than a passing glance to the articles. And what a feast for the antiquary! Here hung a coat of mail that might have been worn by Saladin; there was shown a battle-axe that had haply cloven skulls at Agincourt or Poictiers; and there spurs, the rowels of which might have gored the flanks of Cœur-de-Lion's war-horse. Here were antique silver-hilted daggers and chased pistols of the finest and minutest workmanship; bows and arrows that might have figured in the wars of Pizarro; spear heads of flint from the South Sea Islands: Etruscan blades of the time of Tarquin; swords that might have graced the thighs of those who fought at Marathon or Thermopylæ; and slings that peradventure had done service against the Philistines. Venetian glasses of exquisite shape and delicate carving, into one of which Lucrezia might have poured the wine of Borgia for her victim—a porcelain cup from which the first Cham of Tartary might have sipped his bohea—vases which, from their mould and material, dated as far back as Cambyses—goblets that might have clinked in the barbaric feasts of the Goths or Vandals—arms that might have held lots that gave life and death in the horrid rites of the Druids—were all to be seen if few to be understood. Here some wondrous trinket of Egyptian workmanship that perchance had been touched by the dainty fingers of Cleopatra attracted the eye, alongside of treasures dug from Pompeii and Herculaneum. Here were cameos beyond all price, Malachite ornaments, statuettes in silver, bronze, china and ivory, mechanical models, specimens of old carvings, ancient musical instruments, tropical shells, monsters in Dresden and Sèvres China, and mirrors that reflected the human image in all sorts of shapes but the right one. Tapestries, hangings, brocaded silk coverlets, velvet cushions, foot-stools which to tread upon might be accounted wasteful extravagance, lace curtains, gilded cornices, cabinets that might have held bagatelles for Mary of Burgundy, preserved birds some so small that they might seem to have been stuffed with a thought, pouncet boxes that had held confections for Edward the Confessor, and ear-bobs that might have been pilfered from a mummy—made but a portion of a collection which would have defied the clearest and most powerful memory to retain even with the assistance of long familiarity with each object. No wonder, indeed, that the vocal and instrumental charms of the concert were too often lost on the visitors, and that the furniture and things had more attraction than the music. And now all is gone, swallowed up by that insatiate gourmand, King Flame, and Campden-House is but a thing of the past. And will a new mansion, built by the Sun, arise from the ashes of the old? will splendour and magnificence again reign within its walls? and will music and the drama once more assert their influence, allure, delight, and relieve? Let us hope for the best. Mr. Wolley, I am satisfied, will prove as firm a friend to art in his new as in his old house. The question is, will his power be the same?

The cry about the injurious effect which the result of the trial is likely to have on the Sun Fire Office, is, I think, an error. On the contrary, it may be confidently affirmed, that

in bringing their action against Mr. Wolley, the Company have proved to the world that they can boast of a greater quantity of Assurance than ever.

I am, Sir, yours, &c.

RIPPINGTON PIPE.

THE ROYAL ITALIAN OPERA.

To the Editor of the MUSICAL WORLD.

SIR,—Mr. Gruneisen, in his angry and personal letter of the 29th August, having resorted to expressions unworthy of a tavern frequenter, indicates plainly that he has no argument to bring forward against the truth of my statements, and, feeling himself defeated and humbled, converts the subject into malignity and abuse; I, therefore, send the following reply. When Mr. Gruneisen disparagingly compares me with Mr. Maiocchi, whose name has been the scorn and insult of a vulgar mob, I can no more treat him with that same delicacy I have observed in my former letter. After having enjoyed for twenty eight years the friendship and esteem of a large circle of society, and possessing no small share of professional reputation, his slanders can affect me but little; yet I cannot avoid looking upon his attack as unjust, cowardly and contemptible. Mr. Gruneisen designates me a "simple minded man, anxious to serve a friend now no more." He cannot imagine that, even beyond the tomb, there is an inheritance of affection, stronger than that of worldly treasures. He is entirely a stranger to such feelings. According to his selfish, narrow mind, what becomes of all human ties? He further accuses me of being "silly and jesuistical," because I showed some sympathy for the misfortunes of those, who, seduced by the unlucky eloquence of Mr. Gruneisen, suffered so severely. According to his callous, insensible notions, I ought to have laughed at their misfortunes, rather than condoled with them. Hence, my sympathy became, in his eyes, silly, jesuistical and false. Mr. Gruneisen states that I have been beaten, and that I took up a new ground. This must be one of his illusions or dreams, for I have taken up no new position, and can substantiate every argument that I have made. With regard to the fatalism and prophecy, which he attributes to me, about the burning of Covent Garden, I simply stated a fact that happened eight years ago, without making any prophetical remark on the matter. Mr. Gruneisen contorts also the meaning of the word establishment. Did I not mean the house where theatrical representations took place? Mr. Gruneisen, instead of the building itself, interprets the persons employed in it. It might have also that meaning, but the sense in which I used that word was very clear. This is simply a quibble. I never have spoken of the persons employed in the theatre. The singers, the conductor, the orchestra, would form another branch of the history of Covent Garden Theatre. With respect to the efforts of Mr. Costa, to whom Mr. Gruneisen particularly alludes, I think I clearly stated, without any flattery, that the the first year produced the enormous sum of fifty-five thousand pounds; that this money was certainly not obtained by the beauty of the walls of the theatre, but the combined efforts of all those employed in it; and that a great share of that produce was certainly due to Mr. Costa.

Mr. Gruneisen accuses me of "suppressing the truth and suggesting the false," because I have not spoken more of him. Perhaps he is right, if I did not speak more of him it was from delicacy, prudence, and a certain respect that we owe to every one when we have to appear before the public. He calls it a baseless allusion when I said that the advisers of Mr. Persiani had no other interests but to converse a little with the deities of the stage. I veiled the interests of Mr. G. with a joke. Now that Mr. Gruneisen has himself broken the barrier that restrained me from speaking, I must plainly state that he had more substantial interests. He was paid for his services, and as he had then to write for the *Morning Chronicle*, the *Illustrated London News*, and the new direction of Covent Garden, he had three distinct reasons to blow the trumpet, and therefore, it is not astonishing if he blew it as loudly as possible. Yes, Mr. Gruneisen was employed on the field of the theatre as a trumpeter; his duties were to carry the news of the battle, and not to claim the honors of a general. I can bear witness that Mr. Gruneisen had no more to do with the erection of Covent Garden Theatre, as an Italian Opera house, than the tail of the lion at Northumberland House, Charing Cross. About my "suggestion of the false," I suppose that Mr. Gruneisen alludes to my words "that Persiani took the theatre when he found that his wife was not re-engaged by Lumley," and interprets that he did this from pique or anger. If my words have suggested this conclusion, they were not so false as the three motives that he wants to make us believe induced Persiani and his worthy companion to take Covent Garden Theatre—hear them:—

First, "The relations between a manager and his artists."

Secondly, "The advancement of the lyric drama."

Thirdly, "The liberty of the musical press in this country."

I shall pass over the trifling mistake of Mr. Gruneisen placing, for second, the vital principle of Persiani. By this error of pen and good sense he confirms my assertion, viz., that the relations between Mr. Persiani and Mr. Lumley having been broken by the non re-engagement of Madame Persiani, was the previous cause that induced Persiani to take the Theatre. In the confusion of his ideas Mr. Gruneisen comes to the conclusion that my assertions were true, and for which he has offered every kind of insult. When at the end of my letter I said that the history of the Royal Italian Opera ought to begin with the present direction; and that the previous three years should be touched on slightly for the present, it did not require much ingenuity to discern that I meant it ought to begin from the time Mr. Gye took the theatre, and not from the re-opening after the fire. But Mr. Gruneisen has the advantage of commenting upon everything after his own particular fashion, convenient to his limited ideas. Another, and still stronger reason that the first three years should be touched on slightly for the present, was, because Persiani had not been very sincere in his dealing with me and my friend Mr. Beale; viz., Galletti had not a farthing in the speculation, and deceived us and others, affirming that he had put £8,000 into the concern. Then why repeat a story of misery to the surviving family of Mr. Beale? why mention the names of Messrs. Delafield and Lumley in an unfortunate transaction? He may say that I am "silly, simple-minded, jesuistical!" repeat that I "suppress the truth," that I "suggest the false," but did I possess all the errors of what Mr. Gruneisen accuses me I would not exchange them for all his boasted virtues. In reference to the second subject, Mr. Gruneisen must think the English public easily gulled if he can believe that it will put up with all his blunders. A disappointed man like Persiani, followed by a pennyless stranger, wandering through the world in search of fortune, comes to London for the advancement of the lyric drama in this country! It is perfectly con-

temptible that Mr. Gruneisen's blatant efforts should be used to cry up such absurdities. Let us now examine the last "vital" principal which urged Persiani and his worthy companion to come to London to build a theatre—viz., for the purpose of establishing "The liberty of the musical press in this country." This must refer to some private disputes he had perhaps personally to sustain, because, in what country is the musical press not free? Has any one in England ever been sent to prison, or fined for having spoken, or written in favour, or abuse of the merits of a singer, an opera, or a composer? although the greatest follies have been printed about them, penned often by persons ignorant of the first principle of the art. Mr. Gruneisen claims again honors for Mr. Persiani and Galetti for having established in England the liberty of the musical press. And for himself another monument, higher than the pyramids; I continue to quote my latin author:—

Quod non imber edax, non Aquilo impotens
Possit diruere, aut innumerabilis
Annorum series, et fuga temporum.

with this inscription:—

TO THE ETERNAL MEMORY
OF
CHARLES LEWIS GRUNEISEN, ESQ.,
OF XVI. SURREY STREET, STRAND.
WHO,
IN CONJUNCTION WITH SIGNORI PERSIANI AND GALLETTI,
TWO ILLUSTRIOUS FOREIGNERS,
ESTABLISHED IN THIS COUNTRY,
WITHOUT AN ACT OF PARLIAMENT,
AND IN SPITE OF THE MEAN MINDS THAT OPPOSED HIM,
THE LIBERTY OF THE
MUSICAL PRESS.
ANNO DOMINI, MDCCCXLVI.

Surrey Street will thus likewise be illustrated, and the Strand and all England. Future generations, kings and emperors, will go to gaze upon the trophy of Mr. Gruneisen and his illustrious friends, with the same devotion that Alexander the Great manifested at the tomb of Achilles. I would further venture to suggest that if an unoccupied niche remain on the silver testimonial presented to Mr. Gruneisen by his conservative admirers, that the above inscription should be engraved thereon.

Mr. Gruneisen hints that I want to raise myself from obscurity by this controversy with him. He cannot so far forget who and what I am, and my literary reputation, as to think that any honor is to be gained by entering the list with a mere adventurous reporter, who, with all his professional pretensions to literature, is scarcely to be compared with me, a foreigner, in the knowledge of his own language, although I must yield to him in the use of the slang and vulgar expressions with which I am happy not to be conversant. If I were ambitious to seek notoriety, I would not choose for my opponent a secretary of a political faction, a solicitor of public contributions, an operatic criticiser, but one equal in rank and education, or superior to myself. The subject in which I have been engaged has been forced upon me, and I have been honest and truthful in all I have said.

I have the honor to be, yours sincerely,
MANFREDO MAGGIONI.

1 *Princess Terrace, Regent's Park, N.W.*
September 5th, 1863.

P.S.—I hope Mr. Gruneisen will not oblige me to say anything more on this subject.

PARIS.

(*From our Special Correspondent.*)

September 2nd.

Well—intrigue has failed, and Titiens, or Tietjens (I prefer the last), is triumphant. A miserable sheet, rejoicing in the title of *Figaro-Programme*, in its account of the first performance (Friday, the 28th ult.), attributes a "*mot*" (*bon ou mauvais*) to Mdlle. Marie Sax. "Eh bien"—said, or is reported to have said, the robust soprano (M. Roqueplan—*Nestor moins sage qu' agé*—talks of the ample *corsage* of the Tietjens; what does he think of the ampler *corsage* of the Sax?)—"Eh bien — ce n'est pas celle là, après tout, qui nous *dégommera*." This was pretty, from the mouth of a syren of the tribe of Lepelletier! But pretty as it is, our syren, the day following, indignantly repudiates it. Let Mdlle. Sax speak for herself:—

"MONSIEUR.—Voulant relever une erreur commise par un des rédacteurs du *Figaro-Programme*, je viens réclamer de votre obligeance, l'insertion des lignes suivantes dans votre estimable journal. J'ose espérer, monsieur, que vous ne me refuserez pas cette faveur; voici le fait. M. Cardon, dans son compte-rendu de la première représentation de Mme. Tietjens, a cru devoir mettre un nom en avant pour ne pas faire retomber sur lui le ridicule d'une phrase inconvenante; mon nom se trouvait sous sa plume, il s'en est servi pour m'attribuer des paroles déplacées dans la bouche d'une femme et qu'il me répugne de rappeler ici; je ne relèverai pas cette expression, je la renvoie à son auteur. Ces mots auraient été dits par moi à la sortie de l'Opéra et entendus par M. Cardon, derrière lequel je les aurais prononcés.

"Je vous dirai, monsieur, et pour me servir d'une expression convenable, que M. Cardon.....*est trompé*, car, n'étant pas dans la salle, on n'a donc pu ni me voir ni m'entendre à la sortie de l'Opéra. Ce que j'en dis, monsieur, n'est pas seulement pour le journaliste, mais pour Mme. Tietjens qui, si elle a lu l'article du *Figaro-Programme* a dû avoir une triste opinion de la distinction des artistes de l'Opéra. Je crois à Mme. Tietjens un esprit trop élevé pour penser qu'elle ait pu ajouter foi à une facétie de mauvais goût d'un...*trop...spirituel* journaliste.

"Veuillez agréer, monsieur, tous mes remerciements et l'expression de mes sentiments très distingués. MARIE SAX."

This letter was inserted in another miserable sheet, entitled *La Gazette des Etrangers*, the editor of which—M. H. de Pène, once upon a time *saigné blanc* by a "*lion*" in kid gloves—ventures on some prefatory observations, the irritable vein of which would almost make one suspect that "Cardon" and "Pène" were convertible names. Mdlle. Tietjens, however, has been assailed by a whole swarm of gnats, under the various shapes assumed by the petty press; and the force and significance of their bites and punctures is shown in the fact that they have not raised a pimple, or *tache de rousseur* on her plump and glabritous physiognomy. On the contrary, I am inclined to think her all the better for their pugnacity. The unjust attacks on one hand, and purely nonsensical criticisms on the other, to which she—unoffending stranger!—has been subjected, act as spur-strokes to her ambition, and urge her to redoubled exertion. On the first night the house was crammed with Saxites, Hittites and Gueymardites, and Gueymard-Lauterites. Behind the scenes there was not a voice to cheer, not a friend to encourage the too much dreaded Teuton. In a hot-bed of common-place, like the opera, the unusual tones of so magnificent an "organ," the unusual sensibility of such an eminent dramatic nature, were sure to give birth to apprehension in the minds of people in every way inferior. "Celle là va nous dégommer" was no doubt the inward thought, if not the outward exclamation, of more than some of them. (Leigh Hunt says "all and some," and I don't see why I—though a Roores may not presume to raise his top-knot to the knee-buckle of a Hunt—I don't see why I should not be allowed to say, "more than some." But this by the hurdle). And then—oh! most stern, impartial and upright

of editors!—and then, just fancy:—at the edge of one side-wing was Marie Sax, at the edge of the opposite side-wing was Deligne Lauters-Gueymard—during the entire performance. So that if the unhappy Valentine looked to the right, in search of Marcel, she beheld the glaring eyes of Queen Eleanor Sax, who tendered her the bowl of poison; if to the left, in search of Raoul, the glaring eyes of Queen Eleanor Lauters, who tendered her the dagger, with point so nice that no atom could find room to dance upon it. Then, for her lover—her passionate de Nangis—she had Gueymard himself, whose eyes were burning coals, whenever a pair of hands (even those of M. David de la Claeque, whose *pot au feu* depends as much upon Valentine Tietjens as upon Raoul de Gueymard, and who to earn it must applaud the "points" of either indiscriminately, and failing to conciliate either must dispense with a *plat de légumes*)—whenever a pair of hands (even M. David's) were lifted and knocked together in her praise. Ever and anon, the "burning coals" emitted angry sparks of living fire; the reason of their increased ardor being the trifling fact, that, in the great bursts of applause wrung from the erst unwilling house by Teresa Tietjens, the *bonâ fide* public joined with such vehemence and unanimity, that the hollow clamor of M. David and *queue* was utterly drowned amid the thunder of legitimate approval. M. Cazaux, the heaviest and most labored of St. Bris'; M. Obin, the dryest and most erect of Marcels; Mdlle. Hamakers, who (in consequence of a sudden "indisposition" on the part of Mad. Vandenheuvel Duprez) sat on the saddle of the docile steed as Marguerite de Valois; Mdlle. de Taisy, who skipped the boards with agile nimbleness under the guise of Page Urbain; the dancers, male and female, in the *divertissement*, whose names I have forgotten without regret; and even M. Gueymard, the most stolid and at the same time teratological of Raouls, despite the frenzy of the Claeque at the appointed places, never once obtained from that *bonâ fide* public a single mark of approbation. The applause bestowed upon Mdlle. Tietjens was rich and harmonious music; that accorded to the others an empty clapping of unsympathising palms; in the one case the action of each pair of hands might have stood to represent the fraternal hugginys of Achilles and Patroclus, in the other the simultaneous heart-throbs of Juliet and Romeo; the action of each pair was as the involuntary *rapprochement* of two insurgents, compelled by Mourawieff-David to close ampleditude, previous to their being hung together—a ghastly symbol of fraternisation until death. *Bref*; the result was a complete triumph for your London favorite—and this in spite of an easily appreciable nervousness; in spite of intrigue and bickering behind the curtain; in spite of the Sax at one corner, the Gueymard-Lauters at the other; in spite of an utter absence of *bonne-camaraderie*, in every department—from the director, M. Perrin (who took no notice of her), to the humblest of the scene-shifters, M. —— (who held the same reserve as his enlightened chief); in spite of the "glaring eyes" and "burning coals," ever and anon emitting sparks, already described; in spite of a press threatening, even from influential quarters, to be anything but kindly, and dealing in advance with half-mumbled epigram, to her disfavor; in spite of all this and more than all this Tietjens was triumphant. Since I have attended theatres I have never heard a more genuine outburst of enthusiasm than at the termination of the duet with Marcel. After this, intriguers before the curtain—the Saxites, the Hittites, the Gueymardites, and Gueymard-Lauterites—hid their diminished heads; while intriguers behind the curtain were sore amazed, abashed and chop-fallen. The only one on the stage who for an instant won recognition from the true, legitimate, David-mocking public, was M. Faure, whose Nevers, notwithstanding his earrings and over-effeminate costume, was really excellent.

At the second representation (Monday) there was no drawback whatever. It was a veritable triumph from the first scene to the last. Even M. Gueymard seemed repentant—acting and singing more vigorously (if not better) than at the first. Thus those who had anticipated another "*resiliation*" were out in their reckoning. With more courage than Mario, and more confidence in her own worth, Mdlle. Tietjens, or Titiens (I prefer the first) was resolved to show those impartial hearers who had applauded her so heartily that she could do a great deal more than they had seen and heard on the Friday previous. Add to this that whereas on Friday she was appearing to a suspicious and by no means well-disposed jury—"a jury without a judge," as Dilettante Curtainlifter observed—she now asked the suffrages of an independent public. The result warranted her faith. The applause was overwhelming; and Teresa Tietjens may be said to have obtained at last the approving verdict of the Parisian public, which alone was wanting to make her reputation European. Meyerbeer need no longer fret about a heroine for his long expected *Africaine*.

The third performance takes place to-night (Wednesday), when, in consequence of M. Obin being unwell, M. Belval will play the part of Marcel. There is some hope of M. Meyerbeer himself being here in time for the fourth and last.

Thursday, Sep. 3.

The third performance, last night, fully confirmed the success of Mdlle. Tietjens. I need not add another word. Three such enormous houses attracted by three uninterrupted representations of one and the same opera are almost without precedent. An eminent Parisian critic gives in his *feuilleton* of to-day the following sentences to Mdlle. Tietjens' second *début*:—

"Mme. Tietjens a mérité et obtenu hier soir, deux ou trois des plus belles salves d'applaudissements qui aient jamais accueilli une cantatrice à l'Opera: personne n'a mis d'entrave à ce succès; chacun, au contraire, était occupé à le grandir. Les critiques du lundi,—et il y en avait beaucoup dans la salle,—signalerent certainement cette éclatante revanche de l'artiste. La fatigue et l'émotion du premier début étaient passées, et Mme. Tietjens a prouvé qu'il manque seulement à sa voix un peu de repose. On nous a dit qu'elle venait de donner à Londres *soixante-huit* représentations consécutives: quel organe résisterait à de pareils exercices? Sauf dans quelques-unes des notes hautes, Mme. Tietjens a complètement satisfait son auditoire. Tout le monde a admiré son émission facile, sa puissance dramatique, sa manière large de phraser, son style, enfin. La nouvelle Valentine a quelque chose de noble et de magnifique. Au troisième acte, à la fin du duo avec Marcel, l'enthousiasmo a éclaté et toute la salle a battu des mains pendant trois minutes.—Nouveau triomphe au quatrième acte, après le duo et la scène avec Raoul.

You shall have more details, and more news, in time for your next number. Meyerbeer is expected to-morrow.

GROKER ROORES.

P.S.—I hear, on good authority, that M. Duprez, this morning, paid a visit to Mdlle. Tietjens, congratulating her on a success without parallel, at the Grand Opera, since the last twenty years. M. Georges Hainl, the conductor (about whom I may have a word or two to say in a future letter), has also paid his respects in the same quarter, and expressed himself in similarly favorable terms. Last night I had a hideous dream. I dreamed that I saw M. Gounod, walking arm in arm with Mr. Dishley Peters (who, as you know, is at Trouville, with Mr. Lumley), in the Rue Jean Jacques Rousseau, exactly opposite the hotel of the same name,

They were discussing some point with great vehemence—Mr. Peters gesticulating with his right arm, M. Gounod with his left; when, suddenly, they both vanished, and I found myself in the Rue Drouot, exactly opposite the Hotel de Russie! This was a hideous dream. Can you or J. V. B. explain it? I am glad, by the way, that J. V. B. has effectually put out the pipe of Mr. Duff Short, a Wagnerite *par sang*, whose letter (like that of Mr. Tooth, by the way) was, in my opinion, unworthy a place in the columns of the *Musical World*.—G. R.

Herr Ernst has been in London for a few days attending a consultation of Doctors on his case, and has returned to Sir Bulwer Lytton's seat, Knebworth, Hants.

Herr C. Oberthür, the eminent Harpist, has returned to London after a highly successful *tour* on the continent. Herr Oberthür has played at Wiesbaden, Munich, Carlsruhe and Trieste, and everywhere was received with the favor to which his talents justly entitled him.

The Welsh Festival at Rhyl, North Wales.—The best feature of the Eisteddfod was the concert of Thursday evening. The reception of the artistes was enthusiastic. To have merely satisfied expectation would have been no light task, but the redoubled applause at the close of the Italian piece "M'Apparì" (from *Martha*) by Sims Reeves, proved how far these expectations had been surpassed. The Snowdonian Harmonic Society, Llew Llwyvo, Miss Annie Cox, Master Ellis Roberts, Miss Eliza Hughes, and Mr. Lewis Thomas, too, were warmly honored, as were also Mr. Ellis Roberts and Miss Kate Roberts, in their performance on the harp and pianoforte. The duet—"A lowly Cot," by Miss Eliza Hughes and Mr. Sims Reeves, was given with brilliant effect, and Mr. Brinley Richards's "God bless the Prince of Wales," with the chorus, was electrical. To speak of the inimitable great singer's (Mr. Sims Reeves) performance in this widely spread anthem is impossible. The chorus was admirably kept, whilst it was heartily joined in by the whole audience, and had the much esteemed composer been present he would have felt repaid for all his efforts in producing this, the most popular anthem of the age. The encore was such as is seldom heard, and Mr. Reeves came back and sung "God bless fair Alexandra," which as an anthem was as fully appreciated. The additional parts of the performance reflected much credit on the enterprising conductor, Llew Llwyvo, for whom, after Mr. Sims Reeves, three hearty rounds of cheering were given at the close of the entertainment. Mr. George Owen, organist, Llandudno, was the pianist.—*Carnarvon Herald.*

Worcester Musical Festival.—The whole of the musical arrangements for this Festival are now fully completed, the chorus, consisting of above 300 voices, appear to be well up to the work, and the rehearsals are continued bi-weekly. The grand rehearsals take place on Monday, in the morning in the Cathedral and in the evening in the College Hall. The committee of the Birmingham Festival Choral Society mention with pleasure, as a recognition of the efficiency of the society, that Mr. Done, the conductor of the Worcester Musical Festival, has placed engagements for fifty voices for the next meeting at Worchester at the disposal of the committee. The organ has been relieved of the case which protected it during the repairs, and it has been examined and tuned by Mr. Hill, who built it. Places for the several performances are being rapidly secured, and there can be no doubt but the meeting will be unprecedentedly successful. Since the Festival was established the meetings have never been held under more favourable circumstances as regards the place of meeting. The nave of the Cathedral is now a beautiful object, the walls, arcades, roof, and, in fact, the entire building having been cleansed of the white-wash and the stone restored to its natural colour. The painted and gilt bosses show well upon the beautiful natural tints of the stone in the roof, and the effect of the works that have been carried on in the interior cannot but increase the pleasure of the company at the Festival. The scaffolding used in the cleansing and repairs of the nave is now removed, and the work entirely completed. To do this in time for the Festival has required extraordinary exertions, and credit is due for the result to the architect, Mr. Perkins, and all concerned. Mr. Henning, builder, is erecting the great orchestra, which will be finished by Wednesday, and the other preparations are in an advanced state, so that there will be no shortcomings in this respect.

German Lawyers in a Huff.—The special representation of the *Sicilian Vespers*, given at Darmstadt the other evening in honor of the congress of German lawyers, was marked by an incident which seems to have produced a great sensation in that capital. The lawyers invited by the Grand Duke suddenly quitted the theatre in a body, and the following are the reasons for this singular demonstration:—It appears that the Grand Duke had invited the congress to pay a visit to his palace, where they would be received in his name by Prince Alexander of Hesse. The express train, however, which took the learned gentlemen and their wives from Mayence to Darmstadt was late, and when they arrived at the station they found no preparations there for their reception. But this was not all. To their great surprise, the deputation, consisting of the most eminent members of the congress, who went on first of all, on getting to the palace found the doors shut, and a servant informed them that the Prince had left to receive the Sovereigns who were expected from Frankfort to be present at the theatrical representation. This intelligence greatly ruffled the minds of the lawyers, and on their return to the theatre, where a great number of their brethren had in the meantime assembled, some kind of demonstration appears to have been determined upon. In the interval between the first and second acts, just as the princes were passing from their box to the lobby, a sentorian voice was heard in the house informing the public that the deputation of lawyers not having been received by the Grand Duke, it did not seem to them right to be present at the theatrical representation and that consequently all the members of the congress present would leave the theatre. This was actually done, and the Sovereigns, amongst whom were the Kings of Bavaria and Hanover, the Elector of Hesse, the Duke of Nassau, the Hereditary Prince of Wurtemburg, &c., found themselves some seconds afterwards in an empty house. The legal gentlemen re-assembled with their wives, whose wrath certainly kept pace with that of their husbands, at the casino, where a supper had been ordered beforehand. The Minister of Justice attempted in the course of the evening, to make peace by informing the deputation, on behalf of Prince Alexander, that he was ready to receive them at the theatre; but the deputation "did not believe it their duty to accept the proferred *amende*."

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WORCESTER MUSICAL FESTIVAL.

(*From our own Reporter.*)

WORCESTER, *Sept. 7th*, 1863.

"It is a pleasant thing to reflect upon, and furnishes a complete answer to those who contend for the gradual degeneration of the human species, that every baby born into the world is a finer one than the last." So said Charles Dickens when some four and twenty years ago he gave to the world one of the best of his many good things. "Nicholas Nickleby." Your readers may not quite see what babies have to do with triennial musical celebrations, but the passage occurred to me when I was told, on my arrival here, that this festival would be "the best that had ever been known,—all the reserved places taken,—not a bed to be had," &c. &c. Now as I have invariably heard the same thing at every music meeting I have attended for the last seventeen years, and have very frequently seen a totally different result to the one predicted, I am beginning to be rather sceptical about the information I receive at the commencement, and would rather prefer waiting until the end before I give an opinion. True, the Worcester Meeting of 1860 was a success, and the collection (£1300) one of the largest, if not the largest, on record, and for the sake of the admirable charity which gave rise to these gatherings, I sincerely hope that this will be in no way inferior to its predecessor. One of the first points essential for the well doing of the Festivals of the Choir is a powerful array of stewards, and as the zealous secretary (the Rev. Robert Sarjeant) has secured upwards of forty noblemen and gentlemen, the Duc d'Aumale (who has a large estate in the neighbourhood) heading the list, it so far augurs well for the pecuniary, which to the widows and orphans is the most important, result. The Mayor of Worcester (as a matter of course) is one of the stewards, but I do not observe that either the Mayor of Gloucester or the Mayor of Hereford show their sympathy by taking a share of the honor and responsibility; neither do I findthe name of the Lord Lieutenant of the county; and where, oh, where is that munificent and liberal minded patron of the art who has so large a property and derives so princely a revenue from Worcestershire, where is Lord Ward—I beg pardon—Earl Dudley? Is he "chewing the end of sweet and bitter fancy" (more of the latter than the former, I should think) over Mr. Lumley's pamphlet? or is he so disgusted at the ingratitude of the musical profession, that he refuses any longer to shed the light of his presence or the lustre of his name in the Festival which at one time he delighted to honor withal? I trust that a cheque for something very handsome may atone for the seeming neglect of this estimable nobleman. As usual, the patronage of her Majesty has been accorded, and the Prince and Princess of Wales, for the first time, also lend the prestige of their illustrious names. The principal artists arrived yesterday, and the rehearsal of sacred music in the Cathedral is just over. This evening some of the concert music will be gone through in the College Hall. The band consists of upwards of seventy instrumentalists, embracing some of the best known names in the profession. The twenty-eight violins are headed by Messrs. Sainton and Blagrove, the eight tenors by Mr. R. Blagrove, the nine violoncellos by Messrs. G. Collins and H. Chipp, the seven double basses (one less than there should be tor proper "balance") by Messrs. Howell and Severn; first flute, Mr. Pratten; oboe, Nicholson; clarionet, Lazarus; trumpet, T. Harper; horn, C. Harper; while the ever green Chipp rules over the drums with arm as potent as of yore. The vocal soloists are of the best, and must please the admirers of native talent, as it includes the name of but one foreigner. That name, however, is in itself a tower of strength, for I need hardly say that Mdlle. Tietjens (like Groker Roores, I prefer this form of orthography) is now considered as indispensable to a festival programme as was Mdlle. Clara Novello, until she took her farewell, exactly three years since. A better seconda donna (shall I be accused of profanity in applying such a term at a cathedral meeting?) than Madame Lemmens Sherrington it would be difficult to find, while the unassuming style and invariably pleasing singing of Miss Banks will, no doubt, win admirers here, as they have already done so frequently at the Monday Popular Concerts. Misses Florence and Alice Phillips have yet to win their laurels, but will, doubtlessly, be well-received, if only in recollection of their father, who was for many years a great favorite at these festivals. To say one word about Madame Sainton Dolby would be to "gild refined gold or paint the lily," and we are glad to find our best of contraltos seconded by Miss Palmer (another Monday Popular protegée, by the way). As a matter of course, Mr. Sims Reeves heads the tenors, "a tremendous header." I trust that Mr. Boucicault has not secured the copyright of this expression, as I should not like legal proceedings to be taken against me. Carefully correct and musician-like, Mr. Wilbye Cooper is a valuable adjunct, and with Mr. Mason (lay clerk of the Cathedral, I believe) completes the tenors. There is but little doubt that Mr. Santley will succeed at Worcester, as he has done everywhere else, in convincing his hearers that he is one of the first of living baritones. Mr. Weiss's reputation as first of English bass singers has long since been established, and as his voice appears this year to be in better order than ever, there is no question of his confirming the favorable impression he has so frequently created at the Festivals of the choirs. Of the other basso, beyond the fact of his also being a lay-clerk, we know nothing at present. Miss Dane, daughter of the cathedral organist, and pupil, I believe, of Madame Arabella Goddard, is announced as pianoforte soloist; Mr. Amott (of Gloucester) occupying the organ loft, Mr. G. Townshend Smith (of Hereford) officiating as pianoforte accompanist, the conductor, as usual, by virtue of his office as cathedral organist (?) being Mr. Done. The total of band and chorus is 300.

Speaking of the cathedral, I may here remark that since my last visit in 1860, very considerable improvements have been made, and many of its hidden beauties brought to light by getting rid of the plaster and whitewash with which it was in many parts disfigured. The crypt and chapter room are now two of the finest examples of Norman architecture extant, while the restorations have futher served to disclose some of the more ancient portions of the building in the same style; while architectural examples of later date now show forth in all their original splendour, polished marble columns, shafts, graining and sculpture, giving a truly magnificent effect to the interior. Those of your readers who think that sacred music is most appropriate in a sacred building may imagine the truly sublime effect of the strains of Handel, Mozart, or Mendelssohn, when heard in the grand old nave of a Cathedral like this. Hence the Festivals of the three choirs reconcile me to what might, otherwise, be an irksome duty at a period of the year when every one is supposed to be enjoying his *otium cum* either on the continent, at the sea side, by the lakes, or wherever else the inclination (and the pocket) may dictate. There is one thing, however, to which I am not quite reconciled, and that is to the braying of a brass band, of ten thousand Babbage power, which has been perambulating the streets in company with a large placard, bearing the inscription, "Don't forget the pie-nic to-morrow," which I think any one is hardly likely to do if it continues to rain as it has set in this evening.

TUESDAY, *September* 8.

This morning, at half-past eight, full service was held in the Cathedral, the admission being of course free to all comers. The *Te Deum* and *Jubilate* were by Sir F. Ouseley, the anthem Elvey's "Praise the Lord O my soul." For the sake of the collective reputation of the choristers of Worcester, Gloucester and Hereford, I wish that I could express my satisfaction at the manner in which the service was got through. I use the term "got through" advisedly, as a more slovenly performance it has rarely been my lot to listen to. Surely something more worthy the occasion of the visit of the Mayor and Corporation (who were present in their robes of office) and the presence of the Bishop (who preached the sermon), might have been found than such a selection, and surely a better specimen of the musical ability of the choirs might have been displayed. The sermon was of a good practical charity description, but might have been served equally well for the Hospital for Hypocondriacs or the Asylum for aged sextons' Grandmothers. The text was (strangely inappropriate to the occasion), taken from the 16th chap. of St. Luke, 9th verse, "Make to yourselves friends of the mammon of unrighteousness, that when yo fail they may receive you into everlasting habitations."

Immediately after the conclusion of the services the Mayor entertained some two or three hundred invited guests at a breakfast in Guildhall. I suppose I ought to say a "sumptuous" breakfast, as that is the general attribute of such feeds, but as none of the representatives of the London Press were invited, I am unable to speak with certainty as to its sumptuosity.

At twelve o'clock the cathedral was again densely crowded, every description of place being occupied, and many applicants who had deferred making up their minds until the last moment reaped the usual benefit of procrastination, leaving the ticket office with gloomy looks of disappointment. After seventeen years of uninterrupted and always increasing success, it would be idle to say one word as to the merits of *Elijah*, and with artists as well known as those who sustained the principal parts, detailed criticism would be superfluous. Suffice it then to mention that in the first part Madame Lemmens Sherrington, Miss Banks and Miss Palmer, together with Mr. Wilbye Cooper, sang the solos with marked effect; in the second Mdlle. Titiens, Madame Sainton Dolby and Mr. Sims Reeves distinguished themselves, as they never fail to do, while Mr. Weiss, who sustained the part of the prophet throughout, never sang with more earnestness and dignity. The trio of angels was repeated, at the request, I believe, of the Bishop; at any rate it seemed to be quite an understood thing, as the conductor made a dead stop, looking round for an evidently expected signal. Encôres are bad enough when they are the unanimous expression of an entire audience, but that any single individual (were he even a quintessence of Archbishops) should have the power to interfere with the progress of a performance, is absurd, and as one of the British public, I protest against such a custom. Why is there not a school for conductors? We should then be spared such muddling work as occurred but too frequently this morning. One does not like to be hypercritical upon gentlemen who assume the bâton only once in three years, but the want of energy, and general sluggishness of the performance, cannot be allowed to pass entirely unnoticed. The attendance was about 1700; the collection £333. The corresponding day in 1860 (when the *Creation* and *St. Paul* were done) £370 was the sum. In each of these amounts the early service collections are included.

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WEDNESDAY, *September* 9.

After the elegantly dressed throng of provincial fashionables had left the Cathedral yesterday morning, symptoms of that determined enemy to most English celebrations, wet weather, began again to manifest themselves, and long before the hour for the commencement of the concert the rain came down in torrents, while during the whole of the performance a steady and unremitting accompaniment of pattering drops made itself heard throughout the College Hall, a venerable building, originally used as refectory for "the monks of old," "who laughed ha! ha! and quaffed ha! ha!" which must have been a popular tipple, probably the Bass or Allsopp of the period. Nevertheless, in spite of the elements, I have never seen a better attendance at the first evening concert, which does not offer here the same attraction as at Gloucester and Hereford, in the shape of a ball after the performance, neither was the programme, notwithstanding a good selection from the *Così fan tutti* and Mozart's Symphony in D (the one in three movements), on the whole an enticing one; the second part in particular, being, with one or two exceptions—notably, Sterndale Bennett's overture, *The Naïades*—made up of materials more or less common-place. Mr. Santley made his first bow to a Worcester audience with Mercadante's romance, "Sognava o mia diletta," the violoncello obbligato finely played by Mr. George Collins. As I predicted, Mr. Santley at once established himself in the good graces of his hearers, and on leaving the platform was greeted with the most genuine applause. The Misses Phillips also created a decidedly favorable impression in Mendelssohn's duet, "Oh, wert thou in the cauld blast," their handsome personal appearance being an additional advantage in their favor, for, say what we will, looks do go a long way, and the public will pardon shortcomings much more readily in a pretty than ill-favored woman. Mr. Sims Reeves's appearance was the signal for a hearty demonstation of welcome, and his singing of "Soft Airs" from Weber's *Euryanthe* delighted his audience as greatly as ever. The duet, "O mia bell' anima," also from *Euryanthe* (not *Oberon*, as stated in the programme) afforded an opportunity of hearing the great tenor and no less great soprano, Mdlle. Tietjens, side by side, and of course met with the warmest approval. Madame Sainton Dolby declaimed Gluck's "Divinites du Styx" with all her wonted expression, while the new comers, Miss Banks and Miss Palmer, were both as successful as they themselves or their best friends could wish. Madame Lemmens Sherrington in Herold's "Jour de mon enfance," the violin obbligato in the skilful hands of Mr. Blagrove, left nothing to desire, while Mdlle. Titiens, with the "Air des bijoux," gave the Worcestrians an opportunity of learning how much her splendid singing has contributed to the popularity of M. Gounod's *Faust*. Mr. Wilbye Cooper, who, I am told, first began his musical career in these parts, won an enthusiastic *encôre* in Mr. F. Clay's song, "The shades of evening," and if *encôres* are to be taken as a compliment, certainly deserved it by his graceful and musician like style of vocalisation. I did not stay the concert out, but have no doubt that Mr. Weiss in Hatton's song, "The gallant knight," and Madame Sainton Dolby gave their usual satisfaction, and that the Danish National Anthem, harmonised by Mr. G. A. Macfarren, brought the whole to a pleasant conclusion. How many colds would be caught by thinly clad ladies shiveringly awaiting the arrival of their carriages, I should not like to say. Since last Festival the Hall has undergone a change in its appearance, the walls have been recoloured a pale cream instead of the brick dust red that formerly gave them such a peculiar appearance. The lighting, too, is novel, eleven large rings of gas illuminating the body and an enormous semicircle of small jets making the orchestra brilliant. In my notice of yesterday, I omitted to record one fact which deserves chronicling, and that is, that for the first time within my recollection at these festivals the audience remained for every note of the magnificent chorus, "Thanks be to God," which brings to so triumphant a close the first part of *Elijah*, instead of rushing off with unseemly haste, as if the start of three minutes in the great luncheon race were an affair of life and death, and Mendelssohn's inspiration a matter of supreme indifference.

This morning Mozart's *Requiem*, Beethoven's *Engedi* (*Mount of Olives*), and Mendelssohn's *Hymn of Praise* have been given, but much as I love each of these great master pieces I cannot but think that there was one too many for a single performance. The conductor seemed more at home with Mozart than he was yesterday with Mendelssohn, the *Requiem* on the whole going very fairly, stricter attention to the various *tempi*, and less absence of light and shade being observable: the chorus too, throughout, honorably distinguished themselves. For the soloists, Mdlle. Tietjens and Mad. Sainton Dolby, Messrs. Wilbye Cooper and Weiss, we have nothing but praise to offer. Nor was the *Mount of Olives* less satisfactory, the grand "Hallelujah Chorus" bringing the first part to an end most admirably. The *Lobgesang* fared far better than *Elijah*, the time (with one or two trifling exceptions) being generally correct, while both band and chorus seemed thoroughly to have warmed to their work and played and sang their best. Of course Mr. Sims Reeves produced the effect he always does in the recitative, which he has made so peculiarly his own, "We called through the darkness." This, the succeeding chorus, "The night is departing," and the sublime chorale which follows, were worthy of all praise. No less noticeable were the two duets "I waited for the Lord," and "My song shall be always Thy mercy," in which Madame Lemmens Sherrington divided the honors with the great tenor, that lady's solo, "Praise thou the Lord," being also irreproachable. Since its first production at Birmingham, in 1840, each hearing of this work makes one more bitterly deplore the death of its composer, whose intention it was to have made this the first of three compositions of similar character. What a glorious addition to our stock of classical music would have been two more such examples of the Sinfonia cantata. Again was the cathedral completely filled, nearly 1800 being present, a result exceedingly gratifying as some 700 more than were present on the corresponding day three years since, when the *Last Judgment* and a selection from *Judas Maccabæus* were done. The weather has been lovely to-day, and carriages, filled with the belles of the county, (Worcester particularly priding itself in

its native beauties, animate and inanimate), are dashing about the streets, bells are ringing, flags are flying, some with not very appropriate mottoes such, for instance, as "success to Agriculture and Commerce," slightly suggestive of the late visit of the Royal Agricultural Society; crowds are in the streets watching the gally dressed throng, and altogether things are looking quite lively and cheerful. Secretary Sarjeant being in high glee, more especially as every place is taken for both the remaining concerts and the *Messiah*,—indeed all the reserved seats for the latter were secured some three weeks since. I hope before another Festival something will be done to the organ which, in its present condition, is the reverse of agreeable, being fearfully out of tune, and altogether in a state which would justify dispensing with its services. I hear that its removal from its present position (dividing the nave from the choir) is talked of, and that it will be placed in the side aisle, a new screen being in contemplation. To day's collection is about £250; three years since the Wednesday's amount was £229.

THURSDAY, *September* 10.

I am glad to find the taste for Mendelssohn is so much in the ascendant here. We have had *Elijah* and the *Lobgesang*, and last night we had a no less great masterpiece. *The First Walpurgis Night*, which, taken altogether, went very well, despite the usual tendency to drag the time, which seems the special weakness of the conductors of these festivals. Miss Palmer, Mr. Wilbye Cooper and Mr. Weiss sustained the principal solo parts, giving the fullest effect to the music. The rest of the scheme of the second concert was like that of the first (with the exception just named) of a more or less miscellaneous character, with this difference, that an instrumental solo was played by Miss Dine, daughter of the conductor of the festival. That the débutante had confidence in her ability was shown by the choice of a work like Mendelssohn's Capriccio Brillante, which taxes to the fullest extent the powers of even the most practised performers. Nevertheless, there is much promise of future excellence about Miss Dine, and I have no doubt that with something less of a recondite nature she would be able to do herself greater justice. The applause, both at the commencement and the termination, was, as might be expected, of a very cordial (not to say friendly) character. The Monday Popular Concerts were again brought to mind by "Name the glad day," and the "Bell Ringer," the singers being of course Miss Banks and Mr. Santley—the latter encored in Wallace's song. Mr. Sims Reeves gave a very elegant reading of "Salve dimora" (to have heard which would have rejoiced the heart of M. Gounod), and was encored in Sterndale Bennett's graceful "Sing, maiden sing," as was also Madame Lemmens Sherrington, in "Sweet bird," from *Il Penseroso*, for the resuscitation of which we may thank Madame Jenny Lind Goldschmidt, whose husband, by the way, I observed among the audience. The hall was more than full, it was crammed and even standing room was impossible to obtain. This morning's performance was again of inordinate length, beginning, or rather professing to begin, at half-past eleven, but in reality (as yesterday) nearly twelve, and terminating a little before four. True, there is an interval described in the books as of twenty minutes' duration, but in point of fact lasting double that time, during which the process of lunching goes on with much vigor, the Worcestrians maintaining their well-won reputation for hospitality. I much regret that the excellent Dean, who always sets so liberal an example in this respect, is prevented from being present by illness. His son, Mr. Peel, however, does the honors most courteously in his absence, and the noble rooms of the Deanery are each day thronged with all the rank, fashion and beauty that are so largely represented here. The entire first part to-day was devoted to Herr Schachner's oratorio, *Israel's return from Babylon*, the novelty *par excellence* of the festival. The late hour at which this morning's performance terminated prevents my giving anything like a detailed analysis of Herr Schachner's work, or how the various numbers were rendered. It must be sufficient therefore for my present purpose to mention the bare facts; viz., that the principals, Mdlle. Tietjens, Miss Palmer, Mr. Sims Reeves and Mr. Santley, all sang their very best, that Mr. Dane was most zealous in his endeavours, that band and chorus exerted themselves to the utmost, and, although various opinions were expressed as to the merits of the oratorio, I believe the general feeling is one of satisfaction. Be it what it may, the step is one in the right direction, and the managing committee deserve all credit for being the first to introduce even a quasi-novelty into their programme. A selection from the works of Handel, beginning from the *Esther* overture, which for many years ushered in the Tuesday morning's service, constituted the second part. *Jephthah* furnished occasion for Mr. Reeves to display the wonderful pathos that he alone knows so well how to infuse into the recitative "Deeper and deeper still," with its tender air "Waft her, angels," and to Miss Banks the opportunity of singing "Farewell, ye limpid springs and floods" with much unassuming and natural feeling. *Samson* contributed for Madame Lemmens Sherrington, "Ye men of Gaza;" for Mr. Wilbye Cooper, "Total eclipse;" for Madame Sainton Dolby, "Return, O God of hosts;" for Mr. Weiss, "Honour and arms;" and for Mdlle. Titiens, "Let the bright seraphim." That these were one and all well done will be easily understood, and that Mr. T. Harper's trumpet obbligato to the last named air was, as it always is, one of the most interesting features, will be readily conceived by your readers, who are (I should think none of them are not) acquainted with the respective pieces and their interpreters. Nor must I omit a strong word of praise for the choir, which consisted of some 250 fine fresh voices, the soprano and basses being especially noticeable, and the singing remarkably steady throughout. The attendance was again enormous, 2170 persons being present; the Thursday of three years since (when *Elijah* was performed) mustering but 1624. The collection, however, was not so large, being £240 against £255. It must not be forgotten, however, that the latter sum included the cheque known as the Worcester Dividend arising from funded property. This helped to swell the amount in yesterday's plates. J. D. Allcroft, Esq., has to-day given £20, J. C. Dent, Esq., £50, and Miss Porter £10. In spite of increased numbers, I do not think the total will equal the collection of 1860, £1300; but £1000 is considered a very fair average, and as I should imagine, there would be a surplus of receipts over expenditure, the 140th meeting of the choirs will have a highly beneficial result to those most interested.

NATIONAL WELSH EISTEDDFOD.—The *Cambria Daily Leader* of September the 5th, supplies the following additional particulars:—In the evening a few of the members of the Eisteddfod Committee sat at the Assembly-rooms, to adjudicate upon the following prizes, which could not be attended to at the morning meeting for the want of time:—The best tenor singer of a Welsh air (Ellen dear). First prize, £2 2s.; second ditto, £1 1s. The former was awarded to Mr. Silas Evans, of Aberdare, and the latter to Mr. John Watkins, of Morriston. The best singing of a duet (female voices) for a prize of two guineas, was awarded to Mrs. Evans, of Aberdare, and Miss Forey, of Merthyr. The best reading of music by a choir. Only three choirs presented themselves, and the prize was divided amongst them, namely, the Aberdare choir, the Swansea and Morriston choir, and the Swansea Valley Choir. Mr. Chatterton, harpist to Her Majesty the Queen, had the Minstrel's degree conferred upon him by Dr. James, amid ringing cheers.

"WHAT OF APTOMMAS AND THE EISTEDDFOD?"—The above question was asked us by many persons of influence, but we have been unable to give any decided answer. May we, therefore, be allowed to ask the committee of Yr Eisteddfod the same question? That Aptommas's name has been *intentionally* omitted from the programme is a fact patent to all, for he is now at Swansea, waiting to fulfil an engagement on Saturday. What, therefore, is the reason, that while John Thomas is allowed to take so prominent a part in the Eisteddfod, that Aptommas, his brother, should be entirely ignored? If what is rumored be true, that John Thomas is jealous of his brother, we think it hardly fair to the public, that for this reason he should be allowed to have the whole field to himself, and altogether to exclude his brother. If, again, another rumor now current is true that the Brothers Thomas have another cause of disagreement, then why not make this great national gathering an opportunity for reconciliation? It is, in our opinion, very hard that Aptommas should be shut out from any participation in the enjoyments of this week, merely because there happens to exist a misunderstanding between him and his brother. We will leave this matter to the consideration of the committee, who, we know, are anxious to obtain all the talent they can procure, and they will, we are convinced, endeavor to bring about a reconciliation between these brothers, and afford the visitors to the Eisteddfod a richer treat than they had anticipated.—*Cambrian Daily Leader.*

HÉROLD

(Louis Joseph Ferdinand).

(Concluded from page 483.)

Nearly eighteen months elapsed before Hérold obtained a *libretto* after *La Clochette*. This time was employed by him in writing fantasias and other pieces for the piano, a style in which he produced some very pretty things, which did not achieve the success they deserved. His taste always re-attracted him to the stage, and, at times, he felt irritated at the injustice which rendered the access to it so difficult for him. Tired of awaiting the good work for which he sighed, he ended by consenting to set to music *Le Premier Venu*, a three-act comedy, witty, but cold, and the worst piece in the world to be turned into an opera. It did not possess even that thirst of novelty; it had long formed, as a comedy, one of the stock-pieces of the Théâtre Louvois, whence Vial transported it to the Opéra Comique. Nothing could be more unfavorable than this work to the ardent feelings of Hérold; he could not consequently warm it up, and perhaps his energies were damped while writing it, but, as a man of talent cannot help showing what he is, even in a mediocre production, the score of *Le Premier Venu* contained an excellent trio for men who pretend to be asleep. This opera was represented about the end of 1818. The desire of production still agitated Hérold, but subjects to work on failed him; authors seemed to have no faith in his talent, and would not entrust their *librettos* to him. It was this state of desertion in which he was left that made him resolve to take up again the old comic Opera, *Les Troqueurs*,* and adapt fresh music to it. This piece was performed in 1819; the talent of the actors caused it to run for a few nights, but its style no longer suited the taste of the day, and it could not maintain its place on the stage. A sort of fatality appeared to follow one whose *débuts* had announced a brilliant career. A one-act opera, *L'Amour platonique*, had been confided to him. The music was rapidly composed, and the parts given out. The general rehearsal soon took place (in 1819), and, at it, some charming things were noticed. But the piece itself was extremely weak, and the authors withdrew it before it was played. Still Hérold did not allow himself to be cast down by his bad fortune, and the necessity for writing still beset him. Planard gave him, in 1819, a pleasing comedy, entitled *L' Auteur mort et vivant*. Unfortunately it was of a kind little suited for music; the composer could not develope in it his talent, and its tolerably faint success when played added nothing to his fame. It appears that this sort of check at last filled Hérold with discouragement, for, during the three following years, he abandoned himself to silence, and seemed to have renounced the stage. Meanwhile the situation of piano-accompanyist at the Italian Opera became vacant; Hérold asked for and obtained it. Henceforth the duties of his place took up most of his time; what leisure he had left he employed in writing a considerable number of pieces for the piano. In the flower of his age and of his talent, he saw himself repulsed, as it were, from the stage for which he was born. Such phases of bad fortune occur in the life of nearly all men of merit. The three years' repose to which Hérold condemned himself restored him that ardour for production which generally presages success. In 1821, he was sent into Italy, by the management of the Italian Theatre, to engage singers. The journey was favorable both to the return of his popularity as an artist and to his health. His first work, after his long silence, was *Le Muletier*, played, in 1823, at the Opéra-Comique. Its success was not achieved without dispute, but in the end it became fully established, and was due solely to the merit of the music. The latter is full of colour and dramatic interest; it sparkles with happy flashes and novel effects. *Lauchinie*—a graceful kind of composition which had no defect save that of being based upon a Greek subject, at a period when this style of subject was not all popular—was performed at the Opera in the course of the same year. It did not produce any deep impression upon the public, but connoisseurs rendered justice to the talent of the musician. It was only a limited number of nights. The successes of the French army in the Spanish war of 1823 led to the composition of an opera (*Vendôme en Espagne*), on which Hérold worked in conjunction with M. Auber. The pieces he extemporised for this score contained some pleasing things which he afterwards used with success in other works.

In 1824, Hérold was again commissioned to compose an opera for a special object, which opera has survived the circumstances that called it into existence. It is entitled *Le Roi Réné*. The following year, he wrote for the same theatre, a one-act trifle, called *Le Lapin blanc*. Nothing could possibly be less musical, the consequence being that the composer's inspiration was not great. The words and the music were equally weak.

This is the place to call attention to the change which had taken place in Hérold's style, during the three years he refrained from writing for the stage. A witness of the brilliant success achieved by Rossini, whose works he accompanied at the Théâtre Italien, Hérold became persuaded that there was but one method left of obtaining the applause of the public, and that this method consisted in imitating, more or less exactly, the forms of the music then in fashion. Many others shared his error, but they did not possess his talent. For him this error was deplorable, for, during a time, it diverted him from the sole path fitted to his powers.

In 1826, his best and his most successful work up to this period. In it he allowed his natural sentiments freer scope than in any of his preceding works; hence it was that all the numbers obtained a greater success than his music had previously achieved. The moment was favorable, and the artist would, perhaps, at once have taken the rank he deserved, had the fact of his becoming connected with the Opéra as *chef du chant* left him sufficient time to profit by the tardy justice done him. He had quitted two years before this the place of accompanyist at the Théâtre Italien for that of *chef des chœurs*, chorus master in chief. In 1827, he gave up the latter post, also, to accept the situation above mentioned. From this period, fatigued by a thousand duties incompatible with the liberty requisite for works of imagination, he found himself unable to take advantage of the favorable circumstance which presented themselves for putting the seal upon his reputation, and his leisure was henceforth employed only in writing the music of some few ballets. It was thus he produced at the Opera *Astolphe et Joconde*, a ballet in three acts, in 1827; *La Somnambule*, ballet in three acts, the same year; *Lydie*, ballet in one act, in 1828; and *La Belle au Bois dormant*, ballet in three acts, the same year. It was also somewhere about this time that he wrote the overture, the choruses and some other numbers for the drama of *Miaulis*, produced at the Odéon. On the 3rd November, this year, he received the decoration of the Legion of Honour, a mark of distinction most justly his due.

Three years had elapsed since Hérold had brought out *Marie* at the Opéra-Comique, when he wrote, in 1829, a work in one act, full of charming things, under the title of *L'Illusion*. The music was passionate and melancholy: Hérold employed for it the overture he composed for *L'Amour platonique*.

Emmeline, a three act opera, played in 1830, was not successful; but, the following year, Hérold was brilliantly revenged by *Zampa* (produced May 3rd, 1831), a creation which was worthy of a great maestro, and which, at length, placed him among the most famous French composers. An abundance of happy motives, well-expressed passion, dramatic force, and a genius for instrumentation and harmony are all found in this work, the success of which has been no less in Germany than in France. Shortly afterwards, Hérold took part with several other musicians in the composition of *La Marquise de Brinvilliers*, an opera in three-acts. Either on account of his occupation at the Opéra, or in consequence of the fatigue arising from his last works, Hérold began to perceive an unfavorable change in his health. Still young, he might have stopped the progress of the evil by repose or a change of climate, but nothing could induce him to withdraw from the scene of his recent triumphs, and leave off work. Despite the arguments of his friends, he continued the course of life he had adopted, and it was not until his illness had prostrated his strength that he began to feel any apprehension. The new management of the Opéra-Comique felt the necessity of having fresh operas which might be learnt in a short time; Hérold had in his portfolio the score of *Le Pré aux Clercs*, but it required an amount of study and preparation too great for the situation in which the theatre was then placed. Hérold felt the force of this, and threw off the little opera: *La Médecine sans Médecin*, a trifle in which we recognise the touch of a master. This work preceded by only a short time the performance of *Le Pré aux Clercs* (brought out December 14th, December, 1832), a work of a milder kind than *Zampa*, but no less happily conceived or less original. It was the song of the swan. The pulmonary disease devouring Hérold's existence made fearful progress every day. The agitation caused by getting up his work and by its successes hastened the development of the disease. A month after the last triumph achieved by him, it hurried him to the grave, leaving plunged in deep grief all who had enjoyed the opportunity of appreciating him as a good man, and causing all those who were acquainted only with his genius to regret that his life had been so short. He died on the 19th January, 1833, at Les Thernes, near Paris, and was buried in the cemetery of Père-Lachaise, not far from the tomb of his master, Méhul. He left unfinished the score of a two-act opera, entitled *Ludovic*; Halévy completed it, and it was performed with success in 1834.

The list of Hérold's compositions is considerable; among them are: 1. "Sonatas for piano alone," Op 1, 3, 5; Paris, Janet, Schonenberger, Lemoine.—2. "Caprices with quartet," Op. 8, 9; Paris, Erard.—3. "Rondo for four hands," Op. 17, *ibid.*—4. "Caprices for the Piano,"

* *Les Troqueurs*, a one-act comic opera, had been composed by Dauvergne. It was the first work of the kind written in France.

Op. 4, 6, 7, 12, 58; Paris, Lémoine, Erard, etc.—5. "Rondo" and "Divertissements," in Op. 10, 14, 16, 18, 20, 22, 27, 31, 34, 37, 40, 41, 44, 47, 53, 55; Paris, Janet, Lémoine, Erard, etc.—6. "Fantasias," Op. 2, 15, 21, 28, 33, 43, 49, *ibid.*—7. "Variations," Op. 19, 30, 35, *ibid.* —8. "Pots-pourris," etc.

FETIS, SENR.

THE SONG OF CHALK.

(*Continued from page* 565.)

"Ta' MILLENIUM will far off be
Till sin, and *grief*, and pain are stayed;
The last sublime, (the way is free),
The first step then to it is made."—*Anon.*

Fytte the First.

So let's leave him. Meanwhile a word I'll say
On colds, the great distumper of our day.
Diseased secretions rot the flesh at last;
A cold's a cancer which does air tubes blast.
Catarrh, or cold, is *muscular congestion*,
Another name is foreign to the question;
Nothing relieves this parent of our ills
So soon as when the chest with air well fills,
By breathing muscles exercised with care,
For no disease is caught in pure air.
Man is upheld chiefly by fluid's three:
First, chyle, then blood, whence his secretions be,
The last being changed by an excess of waste
Septic become, concrete, then chalk, like paste.
With these the muscles of the chest are bound,
And in voice tubes they stop both breath and sound:
Yet those who've seen eight summers pass away,
Should have no colds nor coughs at night or day.
Three years ago I had a constant cough,
The Doctors told me it would ne'er leave off.
To them I said, 'Though 49 years old,
I shall be cured before I've 50 told;'
And not being led by them nor by their lore,
Being cured, it makes their diagnosis poor.
The more so still as I have fever had,
Which left me low, and with a throat so bad
That a sense of suffocation followed
Oft when drinking, or I something swallowed.
A glass of wine was sure to make me cough,
And when I sang it caused me to leave off.
I knew not then why muscles slowly moved,
Nor that blood dams could by them be proved.
I simply thought a voice that's thin and poor
Was a mere fact, which oft I did deplore.
Such nescience now is past—a voice have all,
Unless *chest dust* in living organs sprawl.
Will oil from cods from breathing muscles take
Out lime? No, nor will salts, nor steel it shake.
Physic,* alas! is sadly impotent
The common ills it even don't prevent:
It will not touch the nasty nasal talk,
It may the face distort—its colour chalk.
Physic, in fact, its infancy retains—
No wonder that it *ever green* remains.
The Faculty we value most when they
In surgery their usefulness display:
Great is a statesman, but greater far is he
Who binds up wounds and sets the broken knee;
Yet nothing does the Doctor more disgrace,
Than when prescribing in a doubtful case.
Had you, Sir, known your daughter's feeble tones
Were caused by blood fixed in as hard as bones,
You would prefer a plan which throws it out,
To one that turns it into rheum or gout.
Thus absence of this knowledge misery brings,
On, children, too, whose fathers cure all things."

(*To be continued.*)

* "Without an extraordinary amount of that weakness (gullibility) how could the English allow themselves to be so long the martyrs to a drug-system, acknowledged even by the wisest physicians to be monstrous and mischievous." —*W. Henderson, M.D.*

OWAIN AP' MUTTON'S COLUMN.

REBEEKINGS—COMMENTS—ANECDOTES—QUESTIONS—ANSWERS.

HANDEL'S LAST WORKS.—*Jephthah*, the last of Handel's oratorios, was commenced January 21, finished August 30, 1751, and produced February 26, 1752. Handel was 67 when he composed this oratorio; and it was while engaged on it that he was attacked with the *gutta serena* that deprived him of his sight. *The Triumph of Time* (produced in 1757) was merely a revival—with additions (an English version of course)—of the oratorio of *Il Trionfo del Tempo e disenganno*, composed in Italy, half a century previous. Handel lived more than seven years later—dying at the age of 74 years, one month and twenty-one days, on the 13th of April, 1759—a Good Friday, anniversary of the first performance of *The Messiah*.

BOCCHERINI.—This prolific composer was born at Lucca, January 14, 1740, and died in 1806, at Madrid, after having spent forty years of his life attached at intervals to the Spanish Court, for which, for the private concerts of the Prince of the Asturias and for those of the Marquis of Benevento, he wrote the greatest number of his works. During the last century, the instrumental pieces of Boccherini, and especially his quintets, were popular all over Europe. The celebrated violinist, Puppo, struck by the peculiar character of his music, christened him "*The Wife of Haydn.*" Though his fecundity was prodigious and his industry untiring, comparatively few of Boccherini's compositions have been published, those which were produced for the Prince and Marquis already named having been locked up in family archives, and hidden from the world. It was calculated at one time that two millions of francs would scarcely represent the sum that had been expended by the public on the works of Boccherini; and yet the composer himself passed the greater part of his existence in a state bordering on penury. He died almost a beggar, leaving behind him a wife and several children. The Spanish Court, which had neglected him while living, made an ostentatious display at his funeral; and many amateurs who had long studied his music with unceasing delight and admiration learned with surprise that their favorite composer had lived so many years among them without their being aware of the fact. Boccherini was an admirable performer on the violoncello—which may explain the predilection shown for that instrument in most of his compositions for the chamber.

"NEAR WOODSTOCK TOWN."—This is one of the old and simple chaunt-like ditties which seem to have been peculiarly suited to the lengthy narratives of the minstrels; and I am strongly impressed with a belief that it was one of their tunes. It has very much the same character as *Sir Guy*, which I met with in another of the ballad operas, and which—the entry at Stationer's hall proving to be earlier than 1592—may be fairly supposed to be the air used, by the class of minstrels described by Puttenham, in singing the adventures of Sir Guy at feasts. I have seen no earlier copy of *The Oxfordshire Tragedy* than an edition "printed and sold in Bow Church Yard," in which the name of the tune is not mentioned. The ballad is in four parts, the third and fourth of which, being in a different metre, must have been sung to another air. "As I walked forth to take the air," is the second line of the first part, and a tune is often referred to under that title. As the measures agree, it may be a second name for this air. In the Douce Collection, 44, is a black-letter ballad of "Cupid's Conquest, or Will the Shepherd and fair Kate of the Green, both united together in pure love;" to the tune, "*As I went forth to take the air*;" commencing—

"Now am I tost on waves of love;
Here like a ship that under sail," &c.

and in the Roxburge, ii, 149, "The faithful Lovers of the West: tune, *As I walkt forth to take the air.*" In Mr. Payne Collier's Collection, is "The unfortunate Sailor's Garland, with an account of how his parents murdered him for love of his gold." It is in two parts, and both to the tune of *The Oxfordshire Tragedy*. After four lines of exordium, it begins thus:—

"Near Bristol lived a man of fame,
But I'll forbear to tell his name:
He had one son and daughter bright,
In whom he took a great delight," &c.

Another Garland, called "The cruel Parents, or the two faithful Lovers" is to the tune of *The Oxfordshire Lady*, and in the same metre. The tune of *The Oxfordshire Tragedy* is in *The Cobler's Opera*, 1729. *The Village Opera*, 1729, and *Sylvia, or The Country Burial*, 1731.—W. CHAPPELL.

OWAIN AP' MUTTON

[Contributions to this column in the shape of questions and answers, old scraps of musical history, buried anecdotes, contrapuntal clenches and opinions, whether paradoxical or platitudinarian, are politely requested.]

NOTICE TO SUBSCRIBERS.

The Office of the MUSICAL WORLD *is Removed to* DUNCAN DAVISON AND CO.'s, 244, REGENT STREET (*corner of Little Argyll Street*), *where subscriptions, advertisements and all communications intended for the Publishers or the Editor will henceforth be received.*

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TO PUBLISHERS AND COMPOSERS—*All Music for Review in* THE MUSICAL WORLD *must henceforth be forwarded to the Editor care of* MESSRS. DUNCAN DAVISON & CO., 244, *Regent Street. A List of every Piece sent for Review will appear in* THE MUSICAL WORLD.

TO CONCERT GIVERS.—*No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in* THE MUSICAL WORLD.

TO CORRESPONDENTS.

MR. SHIRLEY BROOKS.—Veniamo a sapere nel momento di mettere in torchio che la Scala inaugurerà la stagione cutunnale, col *Vecchio della Montagna*, del maestro Cagnoni.

DIONYSIUS.—Rossini's *Zelmira* was first performed in this country on the 24th of January, 1824, at the King's Theatre Opera House, now Her Majesty's Theatre. The cast comprised in the principal characters Madame Colbran Rossini, Madame Vestris, Signora Garcia, Curioni, Placci, Porto and Franceschi. The composer presided in the orchestra.

MARRIAGE.

On the 5th July, at Murree, Punjab, India, by the Ven. the Archbishop of Calcutta, Lieut. FRANK WILLIAM CHATTERTON, third son of John Balsir Chatterton, of Manchester Street, Manchester Square, London, to SUSANNAH, eldest daughter of Major J. F. Richardson, C.B.

On the 8th inst., JAMES CURRIE, Esq., to JOSEPHINE ELIZA, eldest daughter of Joseph Barnett, Esq.

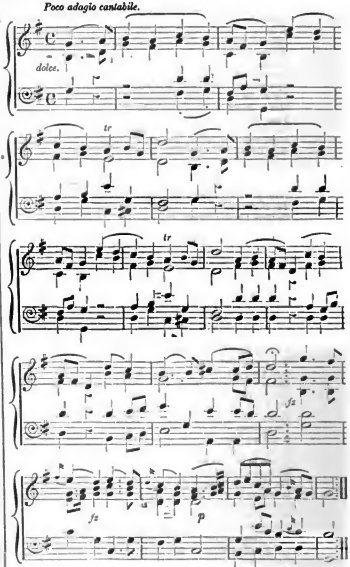
The Musical World.

LONDON: SATURDAY, SEPTEMBER 12, 1863.

FRANCIS JOSEPH HAYDN was born on the 31st of March, 1732, fifty years subsequent to the death of Handel, at Rhorau, and died on the 31st of May, 1809 (the year of Mendelssohn's birth), at Vienna, aged 77. Long as he lived, his productions are so numerous that they might reasonably account for a still more protracted career. The catalogue of his works which he drew up with his own hand, and presented to Carpani for the *Memoirs*, comprises upwards of eight hundred compositions of more or less importance. Besides his oratorios and masses, so well known to all musicians and amateurs in this country, Haydn composed twenty-four operas, one hundred and eighteen orchestral symphonies, and eighty-three quartets for stringed instruments. If he had written nothing but the quartets, he would have done quite enough—without oratorio, mass, opera, symphony, or canzonet—to render himself immortal. The number of his compositions for the chamber is prodigious, and as a whole they constitute one of the most varied and precious bequests to the art. They are otherwise interesting, moreover, for two special reasons; first, because the earlier examples exercised an undoubted influence in directing the studies and in forming the genius of Mozart; and, secondly, because the best of them show an ambition on the part of one who had been the model, and in a certain sense the master, to emulate the greatness of his more richly gifted pupil and successor. It is an incident unique in the history of music, that Haydn, to whom Mozart owed so much, should afterwards have repaid himself with interest, by borrowing from the very source to which he had originally contributed.

The Quartet in C major,—nick-named "The Emperor"—so well known to the patrons of the Monday Popular Concerts of Mr. Arthur Chappell, is among the most graceful and ingenious of Haydn's contributions to "Chamber Music." Its popularity, however, has been in great measure owing to the variations on the Austrian National Hymn (second movement—*poco adagio cantabile*), of which the theme is subjoined:—

Poco adagio cantabile.



The variations are four in number.

To the Editor of THE MUSICAL WORLD.

SIR,—The audiences of the Grand Opéra at Paris are the most conceited and the blindest in Europe. Their conceit is entitled to forbearance since the Imperial Theatre of Music and Dancing has done something for art and has produced some real artists; but their blindness is beyond all rea-

son and should meet with no consideration. I can understand very well the chilling silence with which Mdlle. Titiens was greeted on her first appearance recently at the Opéra, as, notwithstanding their boasted gallantry and chivalry to the fair sex, that is the stereotyped manner in which the audiences of the "Academy" are accustomed to receive all lady artists who have not passed the equatorial line of their favor, more especially when they come commended by a first-rate reputation from "Perfidious Albion." Witness the apathetic reception accorded some years ago to Sophie Cruvelli and Alboni, both of whom, before they had appeared at the "Imperial Academy," had won the highest honors in England. This, I affirm, proceeds from a belief of the musical public of Paris, grown into a conviction, that the English know nothing of music, and that it would be a lowering of their dignity as supreme arbiters in matters of art as well as taste to proffer the least countenance to any singer who had not passed the ordeal of their approval. But, if the opinion of nations founded on time and consideration is to be repudiated, was nothing due to hospitality? If Parisians have made up their minds not to believe before they hear and to treat gallantry in Art as a bugbear, ought they not to exhibit some respect to strangers, and put off a little of their scepticism to put on a little of the host? That France should prove most encouraging and liberal to new-comers was naturally to be expected from her immense pretentions to art in its universality, and her vaunted abnegation of nationality in its appliance. But jealous, suspicious and ungenerous to a degree, France—at least Paris, let me be strictly just—will admit nothing as genuine which has not been impressed with the stamp of her authority, and will put faith only in that which has passed the rubicon of her own commendation. There is something utterly ridiculous in the reprobation of all oral and written testimony, and which could have its origin only in the profoundest, or shallowest conceit. What an absence of all logic pervades the reasoning of Parisian audiences! Mdlle. Titiens, who had gained in her own country, Germany, in England and in Italy, the very highest name as a dramatic singer, who had sustained that name for years, creating rather than lessening her renown, and for whom the managers of all the great operatic theatres of Europe were contending, makes her first appearance before a great public. Until she sings and wrests applause from the hearers in spite of themselves by the magnificence of her voice and the grandeur of her singing and acting, she is literally taken no more notice of than if she had been one of the subordinates. She is allowed to enter on the scene without a single hand or voice being lifted in her behalf. If this be not a proof of conceit I don't know what is? Even when approbation did come and honest conviction bore down the barriers of intolerance and frigidity, there was a sort of patronising air with which the plaudits and terms of praise were dealt out, and a self complacency with which the acknowledgment was made, that the *debutante* might pass scot free, that could only proceed from Frenchmen—I mean from French amateurs—I mean from French amateurs of the National Opera. "Very good, indeed! Yes! We accept her"—and thus Mdlle. Titiens' future, which first was problematical, was certiorated—and adjudicated beyond all question.

But the blindness of the Parisian musical public beats this hollow. I verily believe a Parisian thinks there is no Art beyond the walls of the Grand Opéra, and no singers but what tread its boards. Of course his notions of Art are peculiar. For instance, he considers the first requisite of a singer to be correct pronunciation of the French language; the second, forcible acting; the third, a knowledge of vocalisation; the last, a good voice. How else could any mortal endowed with ears and a sense to understand believe that M. Gueymard would be accepted where Mario was hooted? or that the great national theatre of France would not only be satisfied with the former as its first tenor, but, in addition, uphold him to the world as a great artist. This is the blindness of the Parisian audiences. M. Gueymard in their estimation is better than Mario, Sims Reeves or Giuglini, for the reasons above stated, and the press is sufficiently interested not to go against the general feeling. How is it that no English singer is ever heard at the Grand Opéra? Is Mr. Sims Reeves inferior to M. Gueymard, Miss Pyne to Mdlle. Sax, or Mr. Santley to M. Bonnehée? Bad as M. Gueymard is, an opportunity was afforded him some years ago in London of proving he was the great singer his friends at the Academie Imperiale de Musique would fain make him out. Although he obtained a very warm reception, he was "not accepted." Indeed, in England we err on the opposite side to that of the French—we are too ready to recognize foreign reputations, and take for granted that every singer must be good till proved otherwise. The French, who ignore English artists altogether, cannot complain that their singers are overlooked in this country. And certainly it is from no superiority over our own singers that Madame Miolan-Carvalho, Mdlle. Marie Battu, Madame Tagliafico, M. Faure, Signor Vialetti, Signor Tagliafico, and others, are engaged at one or other of the Italian Operas. Nor let the French, to retaliate upon us, affirm that their artists are only admitted at the Italian theatres, and that they would not be countenanced on the boards of our English Opera. Have I not heard the great Duprez sing the music of Arnold in *William Tell*, in an English version of that opera, and the audience not only refrain from laughter at his strange contortions in attempting to master the vernacular, but cheer him to the echo? Have I not heard, too, Madame Dorus Gras play an English Lucy in Donizetti's opera, and no one exclaim, "What language is she speaking?" I insist that English audiences are more generous and rational than French audiences, and think I have adduced something in support of my proposition. I have outrun the length of my letter, and must now conclude. I intended to have offered you a few remarks about French chauvinism and the system of black mail levied on artists by the Parisian press—some of the Parisian press—which is a disgrace to the country and a rottenness in the wholesome body of the art, which else might grow and fatten in the French capital. The wonder is how such customs could be tolerated on the one hand by the Government which rules over the destinies of the Opera and should set its face against such bare-faced humbug; and on the other by the proprietors of newspapers, who should pay their writers, and not allow them to draw their salaries from singers, actors and dancers. Of a verity France is a strange kingdom, Paris is a strange capital, and Art leads a strange dance in kingdom and capital from the heedlessness of the authorities, the cupidity of the critics, and the conceit and blindness of the public.—I am, Sir, yours, &c.,

RIPPINGTON PIPE.

BRUNSWICK.—The King of Prussia has bestowed on Herr Franz Abt the large gold medal for Art and Science.

MUNICH.—Herr Julius von Kolb, Professor of the Pianoforte at the Royal Conservatory of Music here, died in Feldafing on the 17th August.

DARMSTADT.—In honor of the birthday of the Emperor of Austria, who was stopping here at the time, M. Gounod's opera, *La Reine de Saba*, was produced here on the 18th August.

PARIS.

To the Editor of the MUSICAL WORLD.

MONSIEUR.—L'épreuve est accomplie: *les Huguenots* ont été représentés quatre fois de suite, et chaque fois Mdlle. Tietjens s'y est montrée avec un progrès manifeste; chaque fois le succès qu'elle avait obtenu dès le premier jour est devenu plus prononcé, plus décisif; chaque fois elle a été applaudie, rappelée avec plus de chaleur, et enfin, pour tout résumer en un mot d'une éloquence irrésistible, chaque fois la recette s'est élevée à ce chiffre qui est l'*ultima ratio* des auteurs, des artistes et des directeurs.

Il y a huit jours, nous disions que Mlle. Tietjens avait elle-même posé les termes du cartel et que, pour être bien jugée, elle avait demandé quatre soirées; mais savez-vous que pour toute autre qu'elle, au lieu d'être une garantie, ces quatre soirées eussent été un danger de plus, et nommez s'il vous plaît la cantatrice qui se serait sentie de force à l'affronter? Mlle. Tietjens a fait mieux: elle en a triomphé sans effort, sans fatigue. Quelques jours lui avaient suffi pour apprendre à dire en français ce rôlo de Valentine, qu'elle avait si souvent chanté en allemand et en italien. Nommez encore la cantatrice qui eût, avec la même facilité, mené à bonne fin l'opération contraire.

Mlle. Tietjens est venue à Paris s'essayer devant un public qu'elle ne connaissait nullement, dans un idiome qu'elle connaissait à peine. Nous vous étonneriens beaucoup, et vous ne nous croiriez peut-être pas, si nous affirmions qu'elle n'a rencontré sur son chemin que d'affectueuses sympathies. Laissons de côté les obstacles moraux; ne parlons que des difficultés matérielles. Mlle Tietjens n'avait eu que quelques semaines pour étudier son rôle, sur un lit de douleur, où un accident l'avait jetée; elle n'a eu qu'une répétition au théâtre, et pourtant elle est parvenue à se faire reconnaître unanimement pour grande artiste. Elle a rempli sa tâche aussi bien que la plupart de ses devancières; elle a chanté, elle a joué mieux que plusieurs d'entre elles, et la foule ne l'a pas abandonnée un seul instant. Nous savons la part qui revient au chef-d'œuvre dans cette bonne fortune, nous faisons aussi celle des artistes, dont la débutante était environnée, mais nous lui réservons la sienne, et nous demandons s'il était possible d'espérer quelque chose de plus significatif, y compris même les doutes, les critiques, les hostilités perfides ou violentes, qui toujours servent d'escorte au talent et de témoignage au succès.

Que Mlle. Tietjens retourne aux pays où elle jouit d'une popularité immense, du moins elle ne pourra pas dire qu'elle a été méconnue par la France, qui lui a contre-signé son brevet de grande artiste. Si en Angleterre on lui adresse la question que la reine Marguerite fait à Valentine dans *les Huguenots*:

Dis-moi le résultat de ton hardi voyage?

elle répondra, nous l'espérons, qu'elle n'a pas à s'en plaindre et qu'elle est prête à recommencer.

CRYSTAL PALACE.—(*From a correspondent*).—Mendelssohn's celebrated music to Sophocles' tragedy of *Antigone* was produced on Saturday, and a rich treat was thus afforded to the lovers of classic harmony. It is needless for us to enter into the merits of the great master's work, it being already so well-known to our readers. We do not, however, think it judicious on the part of the committee to select a work of that kind for the concert room, as it requires all the stage accessories to do justice to it. Nevertheless, it was produced in a manner that reflected great credit on all concerned, under the conductorship of Mr. Gilbert. The incidental recitatives were delivered with force and vigor by Mdlle. St. Pierre and Mr. Adolphus Francis. There is nothing we could particularise in the performance, but on the whole it went off smoothly. The concert terminated at half-past four.

THE ROYAL ITALIAN OPERA.

To the Editor of the MUSICAL WORLD.

SIR,—There are certain persons in this world who, from some defective organization of the brain, or from some innate wickedness of the heart, cannot by any possibility speak or write the simple truth. If such people have to describe an event, or to state a fact, it is certain there will be either distortion, exaggeration, misrepresentation, or falsification. Signor Maggioni is of this class—he cannot convey the smallest particle of information with the most remote pretensions to accuracy, and when his errors are exposed, he wriggles, he flounders, he distorts, he misrepresents, and, if it suit his purpose, he invents.

In the columns of the MUSICAL WORLD, within the last fortnight, Signor Maggioni has ascribed two incentives to action, for the advisers of the foundation of the Royal Italian opera, namely:—

1st, That these advisers had no other interests but to talk with the Fauns and the Nymphs of the stage.

2ndly, That these advisers had other and more substantial interests, namely, that they were paid for their services.

As regards the first assertion of Signor Maggioni, he now admits that it is an utter falsehood. "I veiled," he says, "the interests of Mr. Gruneisen in a joke."

Poison in jest! Italian fashion to try and stab in the dark, and then retreat under the disreputable plea that he did not intend the imputation to be serious! What then becomes of Signor Maggioni's pretensions to veracity when he can put forward a foul falsehood as a piece of pleasantry.

Now then for the second assertion of Signor Maggioni. Is this a joke? If it be so intended, I must be permitted to state, that it is as great a falsehood as Signor Maggioni's first assertion. It is utterly untrue that in the original organization of the Royal Italian Opera by Mr. Gruneisen he was paid for his services. The statement is quite false, and Signor Maggioni must know when he penned it (even as a joke) that it had not the slightest foundation. Mr. Gruneisen in 1846 and 1847, during his engagement with the *Morning Chronicle*, never received one farthing either directly or indirectly from the Royal Italian Opera, or from any person connected with it in any shape or manner. Mr. Gruneisen's services were entirely gratuitous, and he went so far as to decline the offer of a Pit Box from Persiani and Galetti for the season of 1847. But I will add to this fresh exposure of Signor Maggioni's mendacity, that when Mr. Gruneisen had *withdrawn from the Morning Chronicle*—owing to the infamous means resorted to by those persons whose aim it was to pull down the liberty of the musical press—Mr. Beale, Mr. Delafield, and Mr. Webster, in Mr. Costa's room at the Royal Italian Opera, knowing that I had received a most tempting offer from a leading morning paper as Foreign Correspondent, prevailed on me to continue what they were pleased to designate as "Mr. Gruneisin's invaluable services, which could not be dispensed with," as a paid employé, although I made a great pecuniary sacrifice in thus remaining in London, not "to blow the trumpet" for Covent Garden, for I was engaged on no morning paper, but to perform onerous and responsible duties. It will be satisfactory no doubt to Signor Maggioni to learn, that by Mr. Delafield's bankruptcy I was a severe loser by my engagement with the Royal Italian Opera, and that Mr. Beale, who acted most honorably towards me, presented me with a piece of plate as a mark of his sense of the services I had rendered to Art.

The musical press in 1846 and 1847 was not free, but the eventual triumph of the Royal Italian Opera did secure

the independence of journalism. Signor Maggioni's modesty never deserts him, when he has to write on a subject he is totally ignorant of. The impertinent and indecent reference to a testimonial, conferred upon a writer by men of all shades of public opinion, by artistic and literary celebrities of the age, is another instance of the recklessness of assertion on the part of Signor Maggioni. The insult is to a large body of men of European reputations. It may amuse Signor Maggioni, but it cannot hurt the recipient of such a manifestation.

As Signor Maggioni is fond of inscriptions, I will give him one for the Temple of Mercury :—

TO THE MEMORY
OF
SIGNOR MANFREDO MAGGIONI,
THE MODERN MAJOCCHI.
"NON MI RICORDO."
R.I.P.

I have the honor to be, yours obediently,
C. L. GRUNEISEN.

16 SURREY STREET, STRAND,
5th of September, 1863.

BRASS BAND CONTEST AT BELLE-VUE GARDENS, MANCHESTER.

(*From our own Correspondent.*)

The annual brass band contest took place at the Belle-vue Gardens, last Monday, August 31st. The weather was very stormy, the rain pouring down nearly the whole afternoon. Notwithstanding this drawback, the attendance was very great, there being not fewer than 12,000 persons present. The contest took place in the large music hall, and the proceedings, briefly stated, were as follows:—Eight bands entered and competed for five prizes; the 1st, £30; the 2nd, £14; the 3rd, £7; the 4th, £4 10s.; and the 5th, £2 10s., given by Mr. J. Jennison; and, in addition to these, there was a new instrument (we believe, the invention of M. Gautrôt of Paris) value about £10, with two bells, euphonion and tenor combined in one, given by Mr. Higham, brass instrument manufacturer of Victoria Street, Manchester. This peculiar and interesting instrument was to be given to the winner of the first prize. There was also another instrument, a new patent cornet, value about £12; the peculiar feature of this instrument, which obtained the prize medal at the late International Exhibition, is, that finger-slides in the main tube of the instrument are substituted for the ordinary pistons. This cornet was presented by the manufacturers and patentees, the well-known firm of Rudall, Rose, Carte, and Co., 20, Charing Cross, and was to be competed for by the leading cornet players of each band, at the termination of the other performances. The judges were Mr. E. Stanton Jones, late Bandmaster of the 5th Dragoon Guards, and now of the London Rifle Brigade; Mr. Alfred Phasey, of Her Majesty's Theatre, Philharmonic and Crystal Palace Concerts; and Mr. Rivière, Professor of Music, London and Paris. The following are the names of the bands entered, and of their conductors:—

1. Scholet, near Cleckheaton, Mr. S. Beatty.
2. Black Dyke Mills, near Halifax, Mr. F. Galloway.
3. 11th Lancashire Rifle Volunteers, Mr. J. Norwood.
4. Compstall Bridge, Mr. H. Tym.
5. 4th Lancashire Rifle Volunteers, Bacup, Mr. J. Lord.
6. Craven Amateur, Silsden, near Leeds, Mr. O'Brien.
7. Delph Amateur, Saddleworth, Mr. W. Hudson.
8. Dewsbury, Mr. G. Peel.

The regulations were, that each band should perform two pieces, one of their own selection, which was to be played with B flat cornets, and the other a selection from Gounod's opera, *Faust*, specially arranged for the contest by the firm of Messrs. Arthur Chappell and Hammond, of Regent Street, London. The bands played in the order mentioned above. The first band gave a selection from *Ernani*; the second, in masterly style, a selection from *Semiramide*; the third band a selection from Macfarren's popular opera, *Robin Hood*, but the effect throughout the principal portion of the selection was marred by two cornets playing the same subject, one being about two-eighths of a tone flatter than the other, this should most decidedly be avoided at any future contest; and we would suggest that they adopt the only remedy we know of, viz., that of tuning beforehand. The fourth band played a selection from *Lucia di Lammermoor* in a most creditable manner, the bombardones being particularly precise and well in tune. The fifth band performed a selection from *Rigoletto* exceedingly well. The cornet and baritone were in excellent tune, and the tuna was well marked in their duet. The basses in this band, as in the former, are decidedly good, subduing the tone of their ponderous instruments in piano passages in a manner that would reflect great credit even in some of our military bands. The sixth band performed a selection from *Nabucco*, with but few faults; they possess an excellent cornet player, whose tone and execution are first-rate; and when with a little more experience his style becomes more finished, his equal will hardly be met with in the North of England. The seventh band played a selection from *Attila* very well. The eighth band performed a selection from *Guillaume Tell*. The performance of this band was very little inferior to that of the fifth band.

After above performances each band played in the same order the selection from *Faust*. It was by the performance of this selection that the judges were enabled to come to a correct decision upon the merits of the respective bands, each band having had their parts seat to them to practice at the *same time*. This placed them on an equal footing in every respect, and we think that the best plan would have been to to have awarded the prizes to the bands which perform the *same selection* best, and then let the successful bands perform their own selection for any extra prize, which any liberal person or firm may feel inclined to present. The judges felt the necessity of a plan similar to this being adopted when they came to compare their notes upon the performance of the same band in their own selection and in that of *Faust*; some of the bands had evidently made up their minds to stick closer to their own than to that for which the prize *should* have been given; as for instance, the second band played much better than the fifth band in the first selection, but *vice-versa* in the second selection, consequently the judges were compelled to have those two bands perform another piece each, to enable them to decide which was entitled to the first prize; the result was in favor of the second band. The prizes were awarded as follows:—First prize of £30, and a new Euphonion, presented by Mr. Higham, to the Black Dyke Mills, near Halifax; second prize, £14, to the 4th Lancashire Rifle Volunteers; third prize, £7, to the Craven Amateur, Silsden, near Leeds; fourth prize, £4 10s., to the 11th Lancashire Rifle Volunteers; and the fifth, £2 10s. to the Dewsbury Band, Yorkshire.

After the band contest, and before the competition of the solo cornet players, Mr. Phasey performed a solo on Messrs. Rudall, Rose, Carte, and Co.'s new Euphonion, with finger slides instead of pistons. This performance is spoken of by the Manchester Examiner and Times as "the principal attraction of the day." It consisted of an Aria from Rudall's *Il Pirata*, with brilliant variations, arranged by M. Reissland. Then followed an exciting contest between the leading cornet players for the cornet presented by Messrs. Rudall, Rose, Carte, and Co. There were eight entries, including representatives from the Halifax, Dewsbury, Compstall, Preston, Bacup, and Silsden bands, but only six played. The instrument was won by W. Brocklank of the Silsden band, and, by a remarkable coincidence, the instrument on which he performed and won the much-coveted prize, was manufactured by the other gentleman who so generously came forward with Messrs. Rudall & Co. in their presentation to this contest, viz., Mr. Joseph Higham, both English manufacturing firms. The contest began at two o'clock, and finished about half-past eight o'clock.

SADLER'S WELLS.—Mr. Phelps has left a handsome legacy of success to future lessees of this theatre who should follow closely in his steps. Since this gentleman left the theatre dramatic tactics of almost every other kind have been tried, and all proved ruinously unsuccessful. No sooner was it known among the Islingtonians that Miss Marriott had taken the theatre for a "legitimate" winter season with a return to the old popularity of the establishment was confidently looked for. Accordingly on Saturday (the opening night) the theatre was crammed from floor to roof, a quarter of an hour after the doors were opened. It is not more than three or four years since Miss Marriott made her farewell courtesy to a London audience, at the Surrey Theatre, since which she has been gradually rising in public estimation as an actress of considerable versatility, taking many of the leading parts both in Tragedy and Comedy. We cannot do more at present than congratulate her upon the propitious commencement of her career as a dramatic lessee. The play was *Love's Sacrifice*, in which she and Mr. Henry Marston gave a very graphic and touching picture of the conscience-stricken merchant and his daughter. After the play, Miss Marriott spoke an address in verse, which the audience received with hearty good humor.

MR. GEORGE HEMINGWAY, lay-clerk in the Cathedral Choir at Durham, died recently. A lay-clerkship is consequently now vacant.

LETTERS OF FELIX MENDELSSOHN BARTHOLDY.

(From the second volume of his correspondence just published.)

TO HIS FAMILY.

LEIPSIC, *the 6th October*, 1835.

I have been attempting for the last week to find an hour's leisure to answer and thank you for the dear letters I have received from you, but the days I passed in London were too worse, with all their distractions, than has been the period since Fanny's departure, though, at length, now that the first concert has gone off successfully, I have got a little repose again.—On the same day that I accompanied Henseln to Delitzch, Chopin was here; he would stay only one day, so we passed all of it together, and played music. I cannot detail it from you, dear Fanny, that I again found that you did not do him sufficient justice in your opinion; perhaps, though, he was not in the best mood for playing when you heard him, as may probably often be the case with him; but his playing again enchanted *me*, and I feel convinced that if you, as well as Father, had heard some of his better things, as he played them for me, you would say the same. There is something fundamentally original in his pianoforte playing, and, at the same time, so masterly that he may be called a really perfect virtuoso, and as I am fond of, and delighted with, perfection of all kinds, I had a highly agreeable day, though so different from the preceeding ones with you, Henseln.—I was pleased at being once more with a regular musician, not with half virtuosos and half classicists, who would fain combine in music *le honneur de la vertu et les plaisirs du vice*, but with a man who has a well-marked tendency of his own. And though the latter may be as far distant from mine as the poles from each other, I can get on splendidly with it, but not with the half-and-half people in question.—The evening of Sunday was truly a curious one; I was obliged to play him my pratorio, while Inquisitive Leipsigers furtively peeped through, in to see him, and he, between the first and second part, dashed off his new "Etudes," and a new concerto, before the astonished Leipsigers, and I then went on with my *St. Paul*, just as if an Iroquois and a Caffir had met to talk together.—He has also an extremely pretty "Notturno," a great deal of which I have got by heart, to play it for Paul's amusement. Thus we had a merry time together, and he promised, most seriously, to come back in the course of the winter, when I am to compose a new symphony and have it performed in his honor! We swore this before three witnesses, and we shall see if we both keep our words.—My Handelian works, also, were introduced before his departure, and Chopin exhibited really childlike delight at them; but they are in truth so beautiful that I cannot be too much pleased with them; 32 large folios, bound in the well-known elegant English fashion, in thick green leather, with, upon the back each in large gold letters, the title of the entire work and the contents of the particular volume. Besides this, on the first volume are the following words: "To Conductor F. M. B. The Committee of the Cologne Musical Festival 1835." There is also a very kind letter from the whole Committee with all their signatures. I take out by chance, *Samson*, and at the very beginning light upon a grand air of Samson, which no one knows, because Herr von Mosel cut it out, and which is inferior to no other air by Handel, and as I have as much pleasure in reserve from all the 32 volumes—you may imagine my delight. Before he left, Moscheles came, and, in the very first half hour, played the second volume of my *Songs without words* right through, to my very great satisfaction; he is quite unchanged, only a little older in appearance, but fresh and merry as ever, and he plays magnificently; he is a perfect virtuoso of another kind, and a master besides. I have had one after the other the rehearsals of the first Subscription Concerts, and thus, on the evening of the day before yesterday, my Leipsic musical directorship began. I cannot describe to you how pleased I am with this commencement, and with my position here altogether. It is a quiet and regular business post. You perceive that the Institution has existed for 50 years, and, in addition to this, people seem very much attached and well-disposed to me and my music. The orchestra is exceedingly good, thoroughly musical, and I think that in another half year it will become still better, for the good-will and attention with which the people here receive and instantly follow my observations quite touched me at the two rehearsals we have had up to the present time; there was always a difference, as though it was another orchestra playing. There are some objections to certain of the performers, but they will be gradually remedied, and I think I may look forward to a series of very agreeable evenings and good performances. I wish you had heard the introduction to my *Meeresstille* (for it is with that the concert begins); the silence in the room and in the orchestra was so great that you could hear the most delicate gradation of tone, and they played the whole adagio in a perfectly masterly manner; they did not play the allegro as well; accustomed to a slower *tempo*, they always manifested a tendency to drag; the end, on the other hand, where the slow 4/4 time commences, was a great success; the fiddles went to work with an impetuosity which quite startled me, and *Publicus* was delighted.—The following pieces: Aria in E major, by Weber; violin concerto, by Spohr; and the introduction to *Ali Baba*, did not go so well; the one rehearsal was not sufficient, and there was often unsteadiness; Beethoven's B flat major Symphony, on the contrary, which composed the second part, sounded magnificently, and the Liepsigers were in ecstacies after each movement. Such eager attention as there was in the entire orchestra I never saw surpassed; they kept a look-out like so many—*Schiessvögel*, as Zelter would have said.

After the concert I received from the members of the orchestra, and offered them, a mass of congratulations;—first came the orchestra, then the Thomaner (fine young fellows, who come in so punctually and lay about them, that I have promised them an order of merit), then Moscheles, with a retinue of amateurs, then the two musical papers, and so on. On Friday we have Moscheles's concert. I am to play with him his Piece for two Pianos; he will then play my new Pianoforte Concerto; my "Hebriden," also, will be in the swim. This afternoon, Moscheles, Clara Wieck and myself play Seb. Bach's Triple Concerto in D minor. How amiable Moscheles is still towards me; what a deep interest he takes in my appointment here; how delighted I am that he is so contented with it; how, to my surprise, he plays my E flat major rondo better than I could ever have expected; how we dine in his hotel, and take tea, with music, of an evening in mine—all this you can fancy for yourselves, for you know him, especially you, my dear Father. These are happy days, and though I cannot do much work, I soon make up for lost time, when I derive so much enjoyment as I do now.

That the concert did not render me nervous, but to my shame I confess that I never before felt so embarrassed on leaving; I think this arose from its having previously given rise to so much writing and discussion, and I had never before seen a concert of the kind, the locality and the lights confused me. And now, hoping you are all well and happy, and begging you to write very often,

I remain yours,

FELIX

EXETER.—Some excellent concerts have been lately given by the band of the Royal Artillery, Woolwich, under the auspices of the Devon and Exeter Floral and Horticultural Society, at the Theatre Royal. It were superfluous to extol the merits of the military band of the Royal Artillery, which are already so well known. A military band is rarely more than what it professes to be, but the Royal Artillery is that rare exception; changing part of its "wind" for "stringed" instruments, it is transformed into an excellent orchestra, and again putting aside the stringed and wind instruments a good choral body is formed, executing part-songs and choruses with no mean skill. The committee of the horticultural society having engaged so skilful a body of performers, determined to give their fellow-citizens a musical treat in the form of two vocal and instrumental concerts, adding as an additional attraction (although the band was a host in itself) Madame Ernestine Smyth as vocalist. The songs sung by this lady were greatly applauded, and she was deservedly encored in Balfe's ballad, "Viva la Patria Terra;" while her chaste and expressing singing of Mendelssohn's "The first Violet" delighted all who heard her. Madame Ernestine Smyth also elicited unanimous applause from the audience by her spirited interpretation of Meyerbeer's ever welcome *aria* from *Dinorah*, "Fanciulle che il core," and by her charming rendering of Mozart's "Vedrai Carino." To show the variety of her vocal accomplishments, Madame Ernestine Smyth gave a ballad of Miss Virginia Gabriel's, "The Skipper and his Boy," and a German *Lied* by Dessauer, "Wie sind so schönin Helgoland," and acquitted herself to the perfect satisfaction of her audience, who bestowed their applause at the conclusion of each with no sparing hand. The solos on the cornet (Mr. Carpenter), bassoon (Mr. Montara), and the Oboe (Mr. Jones) were each rapturously received, and the orchestral music was all played in excellent style, especially Mendelssohn's exquisite, fairy-like music to the "Midsummer Night's Dream," and his fine descriptive overture, "The calm sea and prosperous voyage." A selection from Gounod's new and popular opera, "Faust," was played for the first time in Exeter, and the programme contained the Scherzo from Beethoven's Symphony No. 8, which enraptured the audience, who applauded its execution with enthusiasm. The conductor of the band (Mr. Smyth) in his selection of music for the fête on Northernhay, provided a feast for all admirers of military band music. The precision and expression with which the whole of the varied programme was given was the theme of general praise: it is difficult to select one piece in preference to another for especial remark, except Weber's "Oberon" overture, the gem of the selection, which was played faultlessly.

STRETTIN.—Mr. Benedict's *Rose von Erin* is in rehearsal, and will shortly be produced.

PLYMOUTH.—Two amateur performances lately took place in the Plymouth Theatre under the patronage of the Right-Worshipful the Mayor of Plymouth, Admiral Sir Houston Stewart, K.C.B., Lieut.-Governor Major-Gen. Hutchinson, Colonel Addison, C.B., 2nd Queen's Royals, Colonel Gascoigne, C.B., R.M.L.I., and Lieutenant-Col. Radcliff, 75th Regiment. The house was crowded densely in every part, from the floor of the pit to the ceiling, and there seemed to be scarcely a single place that was not occupied. After an overture, which was exceedingly well played by the band, the curtain was drawn up, and an amusing prologue was spoken by J. G. Shanks, Esq., of the Royal Marines. Several of the points told well, and were greeted with loud applause. Those passages which related to Mr. Newcombe met with an enthusiastic reception. The prologue was delivered with much effect. The band struck up the National Anthem, and the audience rose in its honor. The appearance of the house was extremely elegant. The plays selected for the occasion were the *Colleen Bawn*—always a favorite piece in Plymouth—and *John Dobbs*. The following is the cast of the *Colleen Bawn*:—

Father Tom	W. Montague, Esq.
Hardress Cregan	Captain Williams
Kyrle Daly	J. G. Shanks, Esq., R.M.L.I.
Danny Mann	J. A. Warren, Esq.
Mr. Corrigan	C. S. Innes, Esq., R.M.L.I.
Myles-na Coppaleen	T. R. Warren, Esq., R.M.L.I.
Hyland Cregah	J. Small, Esq., R. M.L.I.
Mr. O'more	P. H. Desprad, Esq., R.M.L.I.
Eily O'Connor, Miss Kate Ranoe (Mrs. F. E. Molynenx St. John)	
Mrs. Cregan	Mrs. H. Leigh
Ann Chute	Miss Emma Robberds
Sheelah	Mrs. R. Barnett
Kathleen Cregah	Miss Anne Bourke
Darcie Blumerhand	Miss Jessie Bourke

Guests of Castle Chute Messrs. Martin, Turner, Hughes, and Phillips.

The following is the cast of characters of the Petite Comedy of "John Dobbs":—

John Dobbs	W. M. Prichett, Esq., R.M.L.I.
Peter Paternoster	Capt. Hume, 75th Regiment
Major Frankman	J. A. Warren, Esq.
Squire Fallowfield	A. Cooper, Esq., R.M.L.I.
John	P. H. Desprad, Esq., R.M.L.I.
Mrs. Chesterton	Miss Annie Bourke
Lucy	Miss Jessie Bourke

The characters could not have been in better hands. Mrs. Frederick E. M. St. John (*née* Kate Ranoe) very kindly came down, out of her great regard for Mr. Newcombe, and, no doubt, with some feeling too of love for an audience from whom she had received many tokens of the most friendly attachment, expressly to play the part of *Eily O'Connor*, which she performs with great simplicity, with the best confiding love, and a deep sense of true-hearted affection for her secret husband, *Hardress Cregan*. When she appeared she was received with a long and enthusiastic greeting by the whole house. Similar tokens of friendly recognition, were paid to Mrs. R. Barnett and Miss Emma Robberds, both of whom bowed their acknowledgments, and in no respects played their parts the worse for these exhilirating proofs of public favor. The curtain fell amidst the loudest applause, and there were calls for for the actors Mr. Newcombe appeared first, and there was then a call for Miss Ranoe (Mrs. St. John), who was received with a repetition of applause and a shower of bouquets that must have done her heart good. There were then calls for *Danny Man, Miles Hardress*, &c.

PRESENTATION.—On Saturday, August 29th, a handsome timepiece was presented to W. H. Birch, Esq., organist of Christ Church, Reading, by the members of his choir, as a mark of their high appreciation of his talented and painstaking efforts. This event, which was wholly unexpected, is the more gratifying seeing that Mr. Birch has held the post of organist not quite twelve months, during which time, however, it is but justice to say, the choir have reached a high state of training and precision under Mr. Birch's able instructions. The timepiece was furnished by Mr. Bracher, Munster Street, Reading, and bears this inscription:—

PRESENTED TO W. H. BIRCH, ESQ.,
ORGANIST OF CHRIST CHURCH,
READING,
BY THE MEMBERS OF THE CHOIR,
29 AUGUST, 1863.

ACIS AND GALATEA.—This renowned *serenata*, *Acis and Galatea*, was composed expressly for Handel's munificent patron, the Duke of Chandos, and first played at Cannons, that nobleman's residence, in the year 1721. "O ruddier than the cherry" is the impassioned apostrophe of the giant, Polyphemus, to the charms of the shepherdess, Galatea.

LONDON STONE.—London Stone, the *lapis millaris* of our Roman conquerors, a fragment of puzzling antiquity, standing against, or rather in, the south wall of St. Swithin's Church, Canon Street, closely adjoining to Watling Street, after repeated changes, and reduced to a mere shell of worn, worm-eaten stone, must still excite the curiosity and interest of those who find in such decaying remnants of past ages a link to connect them with the present. Though now hardly noticed, it was once regarded with reverence, from a strange superstition that the fate of the City depended upon it—that the fortunes of London depended upon its preservation, as Troy on its Palladium, or the destinies of Scotland on the mis-shapen mass of granite let into the coronation chair at Westminster Abbey. Since Camden's time, antiquaries have pronounced this stone a Roman milliary, or rather as the *milliarium aureum* of Britain, from which the Romans began the measurement of their military ways, as from a centre.—*London Scenes and London People.*

THE PRESS-YARD OF NEWGATE.—Of the many awful and disgusting scenes perpetrated within these walls, the "press-yard," perhaps, recalls the most terrible. Our ancient penal law, written in blood rather than ink, prescribed the *peine fort et dure* (the strong and hard pain) as the torture to be exercised on persons refusing to plead; they were stripped, and, their limbs being secured by cords with merciless severity, laid in chambers exceedingly low, and with little air or light; then a weight of iron, "as much as they could bear, and more," being cast upon them, they were there to be fed on black bread and water from the next puddle until they died. We might doubt the reality of so savage a practice were we not supplied with facts which leave no doubt on subject. Indeed, the custom of pressing to death continued until 1734. The families of prisoners who refused to plead, and died without pleading, escaped the confiscation of their goods.—*London Scenes and London People.*

HOMBURG.—The number of visitors continues to increase every day and so many persons were never before seen here. The gardens of the Kursaal are never empty, and the various amusements appear to have no end. On the 14th August, Mdlle. Parepa sang at a concert, and was greatly applauded. She gave the shadow air from *Dinorah* in a manner which must have satisfied the most exacting critic. Herr Saligmann played on the violoncello an andante, by Romberg, and a fantasia on *Il Trovatore*. During the present month there will be a grand musical festival, at which associations from all parts of Germany will be represented.

AMSTERDAM.—Herr Stumpff gave lately, in the Park, a people's concert, at which 3000 persons were present. The orchestra performed, among other things, the "Marriage March," by Mendelssohn, the overture to *Egmont*, the Larghetto from Beethoven's D major Symphony, and Lindpaintner's overture to *Faust*.—On the 4th and 5th August, the National Vocal Association of the Netherlands gave a Musical Festival. A "Singing Match" formed part of the proceedings, the prize for which was carried off by the *Liedertafeln* of Amsterdam. The seventh festival will take place next year in Utrecht.

THE HAGUE.—Thanks to the exertions and the influence of M. L. J. Lefèvre, principal of the firm of F. J. Weygand & Co., music-publishers, a National Musical Festival will take place on the 3d and 4th September, in the Ridderzaal of the Binnenhof, which has been specially decorated for the occasion. On the first day the programme will comprise *La Résurrection*, oratorio by Heinz, which has already achieved a great success at Amsterdam; an Overture with Chorus, by Boera, and *Leiden's outset*, cantata by Hol. On the second day there will be a Triumphal Overture with chorus, by Nicolai; a Psalm, by Lubeck; several overtures by Vanderdoes and Hutschenruyter, and various other pieces, vocal and instrumental.

GHENT.—The "Official Cantata," which will be sung at the inauguration of the statue of Jacques van Artevelde, on the 14th September, is composed by MM. Napoleon Destanberg and F. A. Gevaert. The choruses and orchestra will consist of 1200 performers, belonging to the Ecoles Communales of Ghent and the following societies:—The Amateurs Choristes of Aloat; the Echo of the Scheldt, of Audenarde; the Zangmaetschappy of Baerle; the Société des Chœurs of Bruges; the Vooruit of Deynze; the Avondzangers of Gavre; the St. Cecilia of Lokeren; the Scheldegalm of Meirelbecke; the Davidshof of Vostacker; the Broedermin of St. Nicolas; the Scheldegalm of Termonde; the Société Chorale of Ypres; the Kunst naer Vermogen, Van Duyr's Genootschap, Van Ryswyk's Genootschap, Willem's Genootschap, and the Société Royale des Chœurs of Ghent. M. Devos will conduct this army of musicians.

LA PRIMA DANZATRICE.

AL TEATRO DELL'OPERA A PARIGI

Fino al secolo XVII, gli uomini soltanto furono chiamati a rappresentare nei balli teatrali le parti di donna. Cosa curiosissima! La donna, che per le sue grazie, per l'eleganza delle sue forme, la leggerezza della sua disinvoltura, la seduzione de' suoi movimenti, l'incanto e la varietà delle sue pose e delle sue movenze può sola dare interesse, anima e vita alle composizioni coreografiche; la donna, che pel prestigio di sua bellezza, la mobilità di sua fisonomia, le seduzioni della sua pantomima espressiva, è sola capace d'imprimere alla danza un sigillo di delizioso delirio, di poesia ideale di fascino e voluttuoso; la donna era spietatamente esclusa dai balli, e le si concedeva soltanto di rappresentare la commedia, la tragedia, l'opera. Ma, per una strana eccezione, per un'eccezione inesplicabile, o meglio per un singolare rovescio delle leggi naturali erale proibito di figurare nelle creazioni coreografiche, tolte allora alle ridenti finzioni della mitologia, e che avevano perciò speciale bisogno di tutta la vivacità della donna, di tutta la sua passione, di tutta la sua intelligenza, di tutta la flessibilità del suo talento. Ogni escursione in questo mondo di prestigi, di seduzioni, di feste, era ad essa interdetta.

Lulli introdusse sotto questo rapporto un'importante riforma all' Accademia reale di musica di Parigi. Ordinatore supremo delle feste di Luigi XIV, egli compose, attendo per collaboratore. Benserade, alcuni balletti mitologici destinati a divertire il re e la corte, durante il soggiorno di Versailles. Questi divertimenti piacquero assai. Il balletto di *Pomona* ottene fra gli altri, strepitoso successo. Imaginatevi i signori più eleganti e le più belle dame della corte transformate in Apollo, in Mercurio, in Diana, in Venere, in satiri, in ninfe, in driadi, affaccendati a presentare il monarca francese di pirouette, di seste e via via. Questo spettacolo avev tutto il piccante, tutto il seducente della verità. La comparsa delle donne nei balli era un fatto inaudito; ed accresceva poi l'interesse di cotesto avvenimento la sorprendente superiorità di tante vaghe danzatrici. Lulli stesso ne fu maravigliato; e da quell'uomo di spirito e di gusto ch'egli era, pensò a trarre profitto da questa circostanza per l'interesse dell'arte e concepì il progretto d'introdurre un fortunato miglioramento all' Accademia reale di musica.

Fu soltanto nel 1669, sotto l'amministrazione di Lulli, che le ballerine comparvero sulle scene dell'Opéra a Parigi. La prima che vi si vide fu madamigella Saulnier di Lione. Era una brunetta, vivace, piccante, fatta al torno, cogli occhi grandi e neri, collo sguardo pieno di fuoco, colla fisonomia espressiva, di una magica leggerezza in tutti i suoi movimenti. Il balletto *Paride* fu la prima creazione coreografica nella quale si presentò la Saulnier, sotto le spoglie di Venere. Descrivervi la sensazione ch' ella produsse e l' entusiasmo che eccitò, sarebbe cosa impossibile. Giudicate per conseguenza quale fosse l' emozione, la sorpresa dei dilettanti, fino a quel giorno abituati a non vedere che ballerini mediocri, quando si presentò sulla scena agli attoniti loro sguardi una giovane donna vivace e graziosa, che spiegava una leggerezza quasi aerea, che si prestava con somma facilità alle più proute metamorfosi, che traduceva in atto tutte le idee, tutti i sentimenti, tutti i capricci del coreografo e del poeta! Ora gaia e scherzosa, ora malinconica e sentimentale, civetta, sveglia e maliziosa, aveva tutte le seduzioni, tutte le grazie, tutte le bizzarre fantasie della dea della bellezza. E gli spettatori ne erano incantati, rapiti. La novella sfilide era per essi una creatura soprannaturale, un' apparizione miracolosa e divina; ella dava realtà a' loro sogni dorati; il mondo reale scompariva a' lor occhi, e si trovavano trasportati nelle rigioni dell' ideale, circondati da una raggiante e poetica atmosfera. Dovette sicurmente essere una sera deliziosa, incantevole, quella in cui una donna giovane e bella ascese per la prima volta sulla scena del teatro francese per iniziare il pubblico a tutto ciò che la danza ha di squisite delicatezze, di forti sorprese, di contrasti svariati. No, la Taglioni e la Elssler, nei giorni dei più splendidi loro trionfi, non hanno forse mai eccitato trasporti di piacere più vivi e sì universali.

Madamigella Saulnier doveva essere una ballerina di gran merito ed una donna seduente, se noi vogliam giudicarne dagli elogi che troviamo nelle memorie di que' tempi. Colla sua vesta leggera e ondeggiante, co' suoi capegli neri, cadenti, intrecciati sulle sue spalle, ella era, per quanto si dice, adorabile. Si esaltarono in suo favore tutte le formole dell'ammirazione; tutti i luoghi comuni mitologici furono posti a contribuzione per lodarla degnamente. Ora si deceva aver ella rubato a Venere le sue grazie o il suo cinto, ora la si paragonava a Galatea *fuggente dietro i salici e desiderosa d' esser veduta*, ora a Camilla che si slanciava traverso un campo di spine senza toccarle col piede. Questi paragoni parrebbero oggidì rancidumi, ma erano allora in perfetta armonia col gusto dell' epoca. La prima rappresentazione di madamigella Saulnier procacciò al teatro dell'Opéra di Parigi un'introito di diecimila franchi, introito favoloso per que' tempi. Finchè durò il ballo, una pioggia di versi, di fiori, di corone cadde ai piedi della danzatrice; la scena ne era per così dire innondata. Infine l'entusiasmo giunse a tal punto, che all' uscire dallo spettacolo, alcuni grandi signori vollero trascinare la carrozza della Saulnier.

Come dunque vedete, non è soltanto a' di nostri che le ballerine sono l'oggetto di un vero fanatismo e che gli uomini fanno da cavalli, o meglio da a.

PANTALONE DE' BISOGNOSI.

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WORCESTER MUSICAL FESTIVAL.

(*By our own Reporter.*)

FRIDAY, *Sept.* 11, 1863.

Do the Worcestrians really care about good music? If so, why was such a noble work as Beethoven's No. 8 Symphony placed (as was also the Mozart Symphony in D, on Tuesday) at the commencement of a concert, instead of the post of honor, the beginning of the second part? No wonder the execution was careless, that there was an utter want of delicacy and a total absence of light and shade throughout. What encouragement is there for an orchestra to attempt a "piano," which it would be utterly impossible to hear for the confusion and noise occasioned by the late arrivals struggling into their seats, squabbling with stupid officials who have to hunt all over the room to find which particular seat is represented by any given number, and, if placed, gossiping in a pretentiously loud tone to their immediate neighbours? With such a band as has been assembled here this week, the orchestral symphony should form one of the most attractive features of the evening, and "more in sorrow than in anger," do I record the fact that the most trumpery commonplace ballad finds more favor in the eyes, or rather ears, of the *élite* of the cider counties, than the grandest productions of the master minds of their age. For my own personal satisfaction, I am glad to say that a solo ("Oh, in pity, be moved by my grief") and the succeeding chorus from Gluck's *Orfeo*, together with the overture and a selection from *Guillaume Tell*, varied the otherwise monotony of a programme generally in keeping with its two predecessors. In the overture to Rossini's *chef d'œuvre* the band took the matter in their own hands, and, with a resolute independence of the (*oci disant*) conductor, gave the Royal Italian Opera reading, taking the last movement with such tremendous vigour that the audience, not generally very enthusiastic, woke up, and as one man—or perhaps rather I ought to say as one woman, seeing how large a proportion the fairer sex bore—gave vent to a most unanimous *encore*, which was responded to by a repetition of the last movement, with (if possible) increased energy. There were no encores in the first part of the concert, but M. Sainton's fantasia on airs from *Rigoletto* pleased the hearers to such extent that, had not his modesty been in exact proportion to his talent, a repeat would have been inevitable. In the second part, however, besides the "*bis*" already mentioned, "Ah vous dirai je," by Madame Lemmens-Sherrington (flute obbligato, Mr. Pratten), and "The Savoyard's Return" (Piatti), by Mr. Sims Reeves, were both so well sung, and so continuously applauded, that nothing was left for the singers but to comply, and re-sing. But for the late period of the evening, and the number of pieces, the audience would have insisted upon Mr. Santley repeating "Oh, rudder than the cherry," his superb singing of which only makes me the more anxious to see *Acis and Galatea* once more on the stage, with Mr. Santley as "the one-eyed monster, Polyphemo." How fluently Mdlle. Tietjens sings "Il baccio" I need hardly tell your readers, and that Signor Arditi's catching waltz delighted all present is a circumstance not difficult to account for. "God save the Queen," (harmonized by Dr. Elvey), with Mesdames Tietjens, Sainton-Dolby, Messrs. Wilbye Cooper and Santley singing the principal parts, brought this too lengthy and not too interesting concert to a close. To-day the never-failing attraction of *The Messiah* has drawn together the largest attendance of the week. Official sources have not yet furnished me with the exact number present, but I should say considerably over 2000, as not only was every part of the body of the cathedral filled to overflowing, but all the seats in the choir, the intervening transepts, the space under the orchestra, and every available corner had its tenants, many of whom were content to stand the whole time, devoutly listening to Handel's never-dying strains. To quote the criticism of the *Ironbridge Independent*, I might say of the performance of the *Messiah*, "as usual, but of course better." I never heard the choruses given with greater precision or more invariably in tune, while all the principals so often named (with the exception of Mr. Wilbye Cooper) took part in the great Christian epic-singing "with their accustomed excellence."

Some of the local papers are rather severe upon the remarks of the London critics. However, as I find one provincial scribe speaking of Mendelssohn's *Walpurgis Night* as "eccentric music," another describing the Wedding March as "noisy," and a "very good thing to finish a concert with when people are tired and anxious to reach their carriages," while a third informs its readers that "Il bacio" was composed for Mdlle. Tietjens, those gentlemen who, at considerable expense and inconvenience, travel some hundreds of miles to benefit these charities may console themselves with the reflection that they are at least abused in good company.

The ball at the Guildhall was, as it always is, a very gay and brilliant affair, which was kept up with great spirit until a very long way into the "small hours," the band under the able direction of Mr. Coote (a veritable Costa in the conduct of dance music) being universally pronounced the best ever heard in Worcester, while the selection was in every way worthy the occasion. To the courteous and bountiful hospitality of the Deanery I have already borne testimony, and I am informed that open house was the general rule of the week. Below I append some statistical information, which conveys the gratifying fact that the attendance has been more than 2000 in excess of those present in 1860, and yet, singular to say, the collections were larger with the less than with the greater number. This, however, will be more than compensated for by the surplus, which is expected to reach to a sum higher than has ever been known since the festival at which George III. attended, when something like £500 was the nett profits. The collections go to the charity intact; the surplus (a very rare event) is invested in the funds, of course producing a regular revenue for the widows and orphans of the clergy of the diocese. That the festival has proved the most successful on record is now unquestionable, and that very much of that success is due to the unwearying activity of the secretary, the Rev. Robert Sarjeant, is a fact equally patent to all who know what an onerous office it is that he holds. Like his no less zealous compeer at Gloucester (Mr. J. H. Brown), Mr. Sarjeant begins his preparations twelve months beforehand, and from September 1862 till the present time has worked unceasingly, and with a result of which he may justly say, "Finis coronat opus," while his polite and ready attention to all with whom he is brought in contact at once stamps him as especially the right man in the right place.

The following is a comparative statement of the daily collections and attendance in the Cathedral, and at the concerts in the evening, at this and the immediately preceding Worcester Festival:—

	Collected. £	s.	d.	Attendance. Cathedral.	Concerts.
Tuesday	355	5	6	1,351	540
Wednesday	229	2	6	1,071	800
Thursday	255	5	1	1,536	820
Friday	285	5	3	2,416	—
	£1,124	18	4	6,374	2,160

Additional receipts afterwards raised this amount to £1214 8s. 7d.

	Collected. £	s.	d.	Attendance. Cathedral.	Concerts.
Tuesday	250	0	0	1,660	570
Wednesday	333	11	8	1,780	860
Thursday	240	10	5	2,198	860
Friday	240	11	4	2,650	—
	£1,064	18	5	8,288	2,290

Additional receipts are expected as usual to raise this total.

We add, as a matter of record, a return of the collections made at the last 25 Festivals for the Clergy Widows and Orphan's Charity.

	£	s.	d.		£	s.	d.
1839—Worcester	£953	3	6	1853—Gloucester	805	15	0
1840—Hereford	1,061	2	1	1854—Worcester	1,024	0	0
1841—Gloucester	643	18	6	1855—Hereford	914	0	1
1842—Worcester	1,061	1	0	1856—Gloucester	867	0	7
1843—Hereford	901	18	0	1857—Worcester	1,025	0	0
1844—Gloucester	648	17	0	1858—Hereford	1,064	3	4
1845—Worcester	850	0	0	1859—Gloucester	1,034	5	8½
1846—Hereford	843	0	0	1860—Worcester	1,214	8	7
1847—Gloucester	686	2	11	1861—Hereford	1,047	12	7
1848—Worcester	969	0	0	1862—Gloucester	1,002	12	3
1849—Hereford	910	0	0	1863—Worcester (not including expected donations)	1,064	13	5
1850—Gloucester	864	6	6				
1851—Worcester	1,010	3	7				
1852—Hereford	900	0	0				

P.S.—I have not heard anything of Earl Dudley's cheque.

H. C.

NORWICH MUSICAL FESTIVAL.

(*From our own Reporter.*)

NORWICH, *Tuesday, Sept. 15th.*

I suppose I ought to begin by saying that the "sound of Worcester Festival is still ringing in my ears," but my tympanum being merely of ordinary construction has ceased to vibrate with the notes I heard in the Cyder city, and I will simply remark with the Duke's Motto "I am here." Before noticing the performance of last evening, I should observe that this is the 14th triennial meeting at this city, the object being in aid of the funds of the twelve principal charities in the county, viz., the Norfolk and Norwich Hospital, the West Norfolk and Lynn Hospital, the Yarmouth Hospital, the Norwich Dispensary, the Eye Infirmary, the Blind Hospital, the Sick Poor Society, the Lying-in Charity, the District Visiting Society, the Shipwrecked Mariners' Association, the Society for Decayed Tradesmen, and the Jenny Lind Infirmary.—£9070 having been handed over to these institutions since the 1st Festival in 1824.

The Patrons are the Queen, the Prince and Princess of Wales, the Duchess of Cambridge, the Duke and Princess Mary of Cambridge; the Lord Lieutenant of the County; the Earl of Leicester is the President, the list of Vice Presidents being unusually strong, fifty-six in number, including a large proportion of the nobility and influential gentry of the district. The officials consist of Lord Suffield, chairman of the general committee, Lieut. Colonel Custance, deputy-chairman; Dr. Copeman, chairman of the sub-committee of management; Mr. Hay Gurney, deputy-chairman; Mr. Blake, treasurer; and lastly, Mr. J. O. Howard Taylor, who has this year succeeded Mr. Roger Kerrison, as Honorary Secretary. From this it must not be inferred that the last named gentleman has altogether retired from the scene of those labors which for so many years he has performed with such service to the Festival, and honor to himself. On the contrary, Mr. Kerrison is still the most active member of the committee of management, and is just as indefatigable as ever in his attentions to everybody, heartily greeting old faces, and cordially welcoming new to the fine old city of which he is so justly proud. Two novelties will be submitted this week, the first a sacred drama, *Joash* (rehearsed yesterday). Mr. Silas, whose symphony at the Musical Society of London was so completely successful, and a cantata by Mr. Benedict (rehearsed to day), composed expressly for this festival, entitled: *Richard Cœur de Lion*, a subject which Grétry made use of for an opera, *Richard, O mon Roi*, being a stock piece with our lively and not over charitable neighbors.

Since the last festival, the room in which the musical celebrations are held, has undergone an entire renovation internally and externally, and the following description may not be unacceptable:—St. Andrew's Hall, once attached to the Monastery of the Black Friars, is a noble structure in the Perpendicular style of architecture, with some parts of earlier date. It was erected towards the beginning of the fifteenth century, probably at the same period as the west front of the Cathedral. The building consists of a nave 124 ft. by 32 ft., with large west window and door under; a north aisle, 124 ft. by 16 ft., with six elegant tracery windows, each of four lights, and a door at north-west end, communicating with the beautiful cloister belonging to the old monastery, each end of the aisle having a three-light window; a south aisle, having six tracery windows, five being three-light of decorated character, and the sixth or easternmost being four-light and Perpendicular in style. The principal entrance was always through a porch on the south side, but this has long since disappeared. The original south-west door into the Hall is however still remaining, and in use as the main entrance to the building. The nave is divided from the aisles on either side by six lofty molded columns, having handsome molded arches over, above which is a clerestory pierced by fourteen handsome four-light tracery windows, of Perpendicular character. The nave roof consists of Hammer beams and arched ribs, deeply molded; with molded intermediate timbers and portions—the rafters, which were originally exposed, are now plastered beneath, and form oblong panels. The aisle roofs are formed of straight timbers molded, and divided into panels as last described—the principal timbers having circular brackets filled with tracery. As considerable alterations, improvements, and decorations have lately been effected, it may be well to allude to them briefly—The roofs have been entirely stripped, thoroughly repaired, and covered with new lead. The internal decoration of the roof has a very light and elegant effect, the panels are colored deep blue, filled in with gold stars; the hollow molded parts of the timbers are colored of a bright vermillion, those forming the arched ribs of roof, and those surrounding the clerestory windows being ornamented with gilt flowers at stated distances; and the lower members of the arch ribs being colored alternately drab and oak color in a spiral form, to develop its rounded character. The decoration of the aisles include the blue panels and gold stars, together with the vermillion in the hollows of moldings—the remainder being oak color. The lighting of the Hall is effected by nine magnificent brass corone, pendent from the centres of roof timbers—the nave being provided with three of large size, and the aisles having each three of smaller diameter—the effect when lighted up being truly beautiful, bringing out the colored and gilt decoration of the roof to the greatest advantage. It should be stated that several excellent rooms have been erected on the north side for the use of Committees, and as retiring rooms. The whole of the internal stonework has been scraped and restored, including the beautiful moulded bases of the columns which had been nearly destroyed. The east wall of the nave has been entirely removed, and a magnificent stone arch, nearly the entire breadth of the nave, has been inserted, by which the space, formerly known as the tower of the Dutch Church, is added to the Hall; within this increased space, and extending as far as the dais in front, the organ and orchestra are placed, by which arrangement, accomodation for nearly 300 additional sittings have been obtained in the Hall. A new western window, of great beauty, has been erected instead of the old one, and is thrown open to the Hall, producing an internal effect which it is impossible to convey to those who have not seen the Hall with the west window thrown open to the interior. The whole of the aisle windows at north, south, and east have been restored and re-glazed; and the walls repaired and faced with flintwork. A new south porch of suitable character has been erected in connection with the principal door. The west wall has been almost re-built and flint-faced, and a spacious and handsome door provided under the great west window. The contractor for the whole of the work, decoration, &c., is Mr. J. W. Lacey, of this city; Mr. Joseph Stanley, also of this city, having executed the whole of the mason's work. Messrs. Hart and Son, of London, supplied the brass corone; the pipes and fittings were executed by Mr. Pank, of Norwich; and the whole has been carried out from the designs and under the superintendence of Mr. Barry, the architect to the Corporation.

The band, chiefly selected from the London orchestras, consists of 14 first and 14 second violins, 11 violas, 9 violoncellos, 10 double basses, and 2 harps—60 stringed in all, with the usual complement of wood, brass and percussion, making a total of 93 players. The amateur element is comprised in this number, for amongst the double basses are the names of Sir A. R. Macdonald, Bart., Major Gerard, and W. Howlett, Esq., Dr. Copeman (violoncello), the Hon. H. J. Coke (first violin), the Noverres, &c. The professional executants are of the first class, namely, Messrs. Sainton, Blagrove, Carrodus, Viotti Collins, Dando Kettenus, H. C. Cooper, Day, Hill, Watson, Newsham, Dr. Chipp, Clementi, Webb, Glanville, Trust, Westrop, Thompson, Paque, H. Chipp, Guest, Goodban, W. F. Reed, Howell, Severu, Mount, F. S. Pratten, Pratten, Card, Barret, Nicholson, Lazarus, Maycock, Hausser, Anderson, C. Harper, T. Harper, Hawkes, Antoine Healey, Chipp, Seymour, &c. The chorus is mainly local—their chorus-master, Mr. J. F. Hill. Some voices from the London and cathedral choirs have been superadded, so that about 275 effectives may be relied upon, divided into sections of 76 trebles, 60 altos, 64 tenors, and 75 basses. Mr. Goodwin is librarian, and Mr. Harcourt will play the organ. The principal vocalists are Mdlle. Tietjens, Madame Lemmens-Sherrington, Madame Weiss, Miss Wilkinson, Miss Palmer, and Madame Trebelli Bettini; Messrs. Sims Reeves, Montem Smith, Santley and Weiss; Signors Bettini and Bossi. The whole contralto music falls to Miss Palmer, who is decidedly overtaxed, and while Madame Sainton Dolby remains unengaged in London, I cannot but think this very important post is inadequately filled. This without any disparagement

to Miss Palmer, who is a most painstaking and conscientious singer.

With a view to afford a larger section of the public an opportunity of attending the festival, *Judas Maccabaus* was given last night at what is considered cheap prices, *i.e.*, the same as charged for stalls and, gallery at the Sacred Harmonic Society—who, by the way, I am glad to learn, have settled their differences with Mr. Reeves by engaging him for the forthcoming season. The hall was filled to repletion, and as this county is proverbial for its female beauty, was set off to the best advantage, the portraits of byegone mayors seeming to look down from their frames with complacent satisfaction, while Beechey's likeness of Nelson (of whose birthplace this county justly prides itself), was decorated with laurels, and the whole scene was of a thoroughly light and cheerful character. Upon Mr. Benedict's appearance in the orchestra he was greeted with long and hearty plaudits, in which band and chorus most cordially joined, showing that he is deservedly as great a favorite with his professional brethren as he is with the public at large. "God save the Queen" was then given, the first verse with full chorus, the second as a quartett (Mdlle. Tietjens, Miss Palmer, Mr. Montem Smith and Mr. Weiss) while the last verse as solo found utterance in the superb voice of the famous prima donna, whose notes rang with wondrous effect through the building.

Although St. Andrew's Hall is decidedly church-like in its appearance, it is after all certainly *not* a sacred edifice, and why all manifestation of feeling should be suppressed I cannot understand, except as a feeble imitation of Exeter Hall, where, "in consideration of," &c., &c., the audience was formerly requested to maintain a quaker-like silence, an injunction practically disregarded whenever any particular member happens to give more than usual pleasure. Last night the greatest points passed without a hand; for instance, Mr. Sims Reeves, who in "Call forth thy powers," and "Sound an alarm," (airs which he alone of living singers is capable of singing) fairly electrified his hearers, his superb voice ringing out like a trumpet. That a perfect hurricane of applause (but for these regulations) would have followed both these magnificent declamations, I have no doubt. However, the audience subdued their feelings, and with the proverbial deference of Englishmen to constituted authorities, merely buzzed their sentiments in whispers to their nearest neighbors. Mdlle. Tietjens, too, with "Pious orgies," and "From mighty kings," might have expected an enthusiastic burst, to which Mr. Weiss in "Arm, arm ye brave," and Mr. Santley in "The Lord worketh wonders," would have been also entitled, neither would Madame Lemmens Sherrington's "Wise men flattering" have fallen in silence. Nor do I think the violoncello obbligato accompaniment, restored to its proper place, and admirably played by M. Paque to Miss Wilkinson's "O liberty," would have gone altogether unrewarded. If the audience were compelled to pass it over, I am not justified in omitting one more word as to Mr. Reeves, whose singing of "How vain is man" is one of the finest examples in florid sacred music that I know, and who never gave it with finer effect than last night. With a musician like Mr. Benedict to direct the orchestral force, aught otherwise than a thoroughly good performance could hardly be expected, and in justice to the chorus, I must say that some things I have never heard go better—notably "Fallen is the foe," and "Disdainful of danger," while what little fell to the share of Madame Weiss and Miss Palmer was in every way worthy of those ladies. To-night the first grand miscellaneous concert takes place, and when I mention the fact that in addition to Beethoven's Pastoral Symphony there are some thirty pieces, including Mr. Cusins' Wedding Serenata, a selection from Gounod's *Faust*, and Howard Glover's *Ruy Blas*, and *Once too often*, I think your readers will own that the audience will certainly have enough for their money; and as Wednesday and Thursday evening's schemes are of about the same length, I fancy that singers, players, and hearers will feel the necessity of a little rest after the fatigues of the week. The prospects of success now seem certain, and the charities will no doubt reap substantial benefit from the profits of the meeting, which is all they have to depend upon, as there is no collection at the doors as at the festivals of the Choirs. To-day there has been a review of volunteers, whose band is now distracting my attention; hence mistakes are excusable.

NORWICH, *Wednesday, Sept. 16th.*

Last night's concert began some five minutes before the stated time (eight o'clock), and when I left the hall, at half-past eleven, there were yet half-a-dozen pieces to complete the programme. To enter into anything like a detailed account of each separate item, in a scheme of such monstrous proportions as this, would be at once too much both for readers and writer, and a mere glance, therefore, at the leading features must suffice. Beethoven's Pastoral Symphony (without the repeats) displayed, to the fullest extent, of what capable materials Mr. Benedict's band was composed; the overture to *Oberon* being a no less remarkable example of spirited orchestral execution. The one instrumental solo was a genuine treat for all lovers of purely legitimate violin playing, and seldom has M. Sainton given a more thoroughly expressive and refined reading of Mendelssohn's Concerto than upon this occasion. The long-continued and earnest plaudits of the audience showed that M. Sainton's efforts had not been thrown away upon inattentive or unappreciative ears. As Mr. Cusins' *Wedding Serenata* has been twice heard in London (at Her Majesty's Theatre and his own concert), I need not say anything in confirmation of the favorable verdict already pronounced beyond recording the fact that the composer conducted his own work, and that Mdlle. Tietjens, Messrs. Sims Reeves and Santley, rendered the fullest possible justice to the solo parts; band and chorus alike exerting themselves with the best possible effect. A selection from *Faust*—the valse (transposed) sung by Mdlle. Trebelli to a pianoforte accompaniment—(where were the orchestral parts?); "Salve Dimora," by Mr. Sims Reeves; the Jewel, sung by Mdlle. Tietjens and chorus of soldiers; and a selection from Howard Glover's *Ruy Blas* and *Once too often*, were also noticeable incidents in this lengthy concert. For the sake of the accomplished composer of the last named works, I much regret that a hitch should have occurred: the song, "Love is a gentle thing," which Madame Weiss had kindly consented to sing in place of Miss Palmer, who was indisposed (a natural consequence of the absurdity of engaging but one contralto), being omitted in consequence of the orchestral parts not being forthcoming. Where was Mr. Goodwin, whose name is generally supposed to be a guarantee that the copies are in place? Madame Weiss, unaware of this contretemps, took her position in front of the orchestra, but, feeling that the prelude to the *Ruy Blas* song was hardly likely to lead to the proper accompaniment to the air from *Once too often*, gracefully retreated; and so, through this unwarrantable piece of negligence, the effect of Mr. Glover's selection was materially impaired. The hall was not so crowded as on the previous evening, the price of the tickets being double, and a grand volunteer dinner at the Corn Exchange (as a pendant to the review I mentioned yesterday) no doubt having something to do with the scanty aspect of the patrons' gallery, and the seats generally at the farther end of the room. In point of length, this morning's programme bears a strong family likeness to that of last night, comprising the new oratorio, *Joash*, a scene from Henry Leslie's *Immanuel*, a hash of Stabate, Haydn, Pergolesi and Rossini, as a contemporary wittily observes, "on the grocers' principle—'Try our mixed,'"—something by "Thouless," whoever Thouless may be and several other somethings of which more anon. Norwich has always been foremost among the festivals to produce novelties: Spohr's *Last Judgment*, *Calvary*, and *Fall of Babylon*, to say nothing of Molique's *Abraham*, and Benedict's Cantata, having been at various times brought forward. Although the subject of Mr. Silas's oratorio—or rather sacred drama (to speak by the card)—is not quite new to your London readers, being the same as that of Mendelssohn's *Athalie*; I append the argument and musical analysis, for neither of which will I be responsible, as they are taken from the book circulated by authority, and which has, in addition to analyses of each work, biographical notices of some of the principal artists, containing some rather astonishing information:—

A.C. 878.—THE ARGUMENT.

"Ahaziah, King of Judah, having been killed, his mother, Athaliah, seized upon the crown, and ordered every descendant of King David and her own grandchildren to be destroyed; but Joash, the infant son of the late king, was wonderfully preserved by Jehosheba, the daughter of King Joram, the sister of Athaliah, and wife of the High Priest Jehoiada, who stole him from among the king's sons that were slain, and secretly hid him in the temple for six years,

where he was brought up and educated by Jehoiada, unknown even to his mother, Zebiah, who believed that her child had been murdered with the rest." 2 Kings xi, ver. 2 and 3.

"When Joash was seven years old, the High Priest, Jehoiada, informed the Levites that one of the royal house of David still lived, produced the child, and anointed him King, and the people "clapped their hands, and said, God save the King." ver. 12.

"When Athaliah heard the noise of the guard and of the people, she was informed that her Jewish subjects were in a state of revolt, and went to the Temple to quell the tumult by her presence. ver. 13.

"And when she looked, behold the king stood by a pillar, as the manner was, and the princes and the trumpeters by the king, and all the people of the land rejoiced and blew with trumpets, and Athaliah rent her clothes, and cried, Treason, treason." ver. 14.

"But Jehoiada the Priest commanded the captains of the hundreds, the officers of the hosts, and said unto them, Have her forth without the ranges: and him that followeth her kill with the sword, For the priest had said, Let her not be slain in the house of the Lord." ver. 15.

"And they laid hands on her; and she went by the way by the which the horses came into the king's house; and there was she slain. ver. 16.

"And all the people of the land went into the house of Baal, and brake it down; his altars and his images brake they in pieces thoroughly, and slew Mattan the priest of Baal before the altar." ver. 18.

"And Jehoiada made a covenant between him, and between all the people, and between the King, that they should be the Lord's people." 2 Chron. xxiii, ver. 16."

The Sacred Drama of *Joash*, to be performed for the first time at this Festival, is not modelled after the Conventional or Conventicle fashion of Oratorio, nor has it been the intention of the Librettist or Composer to make sacred characters of Athaliah, or the Priests of Baal, whereby a greater contrast has been produced with the music allotted to the graver personages in the work.

THE CHARACTERS INTRODUCED ARE:

JEHOIADA—High Priest of the Jews. (Bass).
MATTAN—Priest of Baal. (Baritone).
ISHMAEL—Confidant of Jehoiada and Captain of the Levites. (Tenor).
JOASH—The Boy-King, last survivor of the root of Jesse. (Alto).
ZEBIAH—Mother of Joash. (Soprano).
ATHALIAH—Usurper of the throne of Judah. (Soprano).
Chorus of Levites, Priests of Baal, Soldiers, Pagan Maidens, and Jewish attendants.

MUSICAL ANALYSIS.

This Sacred Drama is introduced by an overture in C minor, followed by a chorus of Levites, "Sing, and rejoice, O Daughter of Sion!" in G major. After the chorus, Ishmael, in a recitative, interrogates the High Priest, whether a scion of the House of David still exists. Jehoiada then relates in a recitative and air in D flat, how Joash was saved from Athaliah's wrath, and brought up in the Temple. This is followed by a recitative and chorus in C minor. "Thine enemies, O Lord, shall perish."

Joash has next a recitative and air in E flat, "I do remember," which leads to a trio in A flat between Zebiah, Joash, and Jehoiada, "There is in him a charm," wherein the varied emotions of mother and son are depicted. At the end of the trio the priests of Baal invoke their God in a chorus in G minor. "Aid, and save us, mighty Baal," which is succeeded by a recitative and Athaliah's air, "Look! seest thou not you band of Levites?" in C minor, in which she pourtrays her fears lest the prophecy, that foretold a Saviour from the line of David, should be fulfilled, and vows to produce a king whose actions shall be swayed by her. At the conclusion of Athaliah's air, a march of the Levites in E flat major is heard, followed by a chorus in the same key, "In God is our salvation."

A recitative and duet, in B major, between Athaliah and Zebiah, "Now the hour has come," next occurs, in which Zebiah accuses Athaliah of the murder of her children, and condemns her profane scheme to place a pretender on the throne. This is succeeded by a chorus of Pagan maidens, "Dry thy tears, O Daughter of Jerusalem," in G major, with violincelli obligati.

A recitative and prayer by Zebiah in E major, "Suffer not, O Lord!" is next introduced, followed by final chorus, in C major, "Be thou exalted, O God," which terminates the first part.

Part the second opens with a recitative of Athaliah and Mattan, in which the former invokes the Baalites to pray to their god for vengeance. A chorus of Baalites, in B minor, "Strike! kill! burn! spare none!" follows, in which "Woe to the foes of Baal!" is furiously dealt out. Jehoiada's air in B major, "God, but this day given unto thee a kingdom," in which the sacred precepts of the High Priest to Joash are set forth, next comes, and leads to a chorus of Levites in G major—"O! worship the Lord in the beauty of holiness." We have next an air of Joash, in C major, "Teach me, O Lord, the way of thy statutes," followed by recitative between Jehoiada and Ishmael, in which the latter tells the High Priest that Athaliah is gathering men and arms to assail the Holy Temple.

A quartet of Zebiah, Joash, Ishmael, and Jehoiada, with chorus, in B flat major, "The Lord hath been mindful of us," is here introduced. A recitative and duet of Zebiah and Joash, "Mother, forbear!" in B minor follows, and is succeeded by Jehoiada's air, "Sacred ministers of God?" in C major, accompanied by wind instruments only. This leads to the coronation scene, and a chorus and dance of Levites and people, "God save the King!" in E major.

Athaliah's cry, "Treason, treason," is heard, and Jehoiada, in a recitative, commands them not to slay Athaliah in the House of the Lord. Athaliah's air, "My rage and fear, ah! how control?" and a chorus of Levites, "The arms of the wicked shall be broken," in F minor, next succeeds, and the final chorus, "Behold, O God, our shield," in C major, concludes the Drama.

As I have sat out nearly the whole performance (beginning before twelve and not terminating till after four), I must defer going into any particulars of Mr. Silas's work, and the absurd regulation forbidding any expression of feeling on the part of the audience, prevents my recording what effect *Joash* had upon its hearers. It must, therefore, be sufficient for present purposes to mention, that the principals, Mdlle. Tietjens, Madame Lemmens Sherrington, Miss Palmer (for whose painfully apparent hoarseness a printed apology was circulated), Mr. Montem Smith, and Mr. Weiss, one and all did their best for the sacred drama; and, should it not succeed in maintaining a place in public estimation, it will not be the fault of those who were its original interpreters. Some of the choruses—(exceedingly ambitious, and by no means easy of execution)—would have been all the better for extra rehearsal, and, should it be my fate to hear *Joash* again, I hope that a more efficient representative of "Mattan" may be entrusted with the part. The jumble of "Statuta" was a mistake, and to begin with Rossini and finish with Haydn was at once an offence against ehronology and good taste. Mdlle. Trebelli sang Miss Palmer's part with the exception of one quartett ("Virgo Virginum"), and Miss Lascelles, who was telegraphed for yesterday afternoon, arrived at mid-day, and will give the pains-taking young lady, upon whom the weight of the contralto music has hitherto devolved, an opportunity of taking that rest of which she stands so much in need. I hope, too, that Mdlle. Tietjens will, after this week, also give herself a little repose. Her voice is one of the finest in the world, and her anxiety to please always causes her to sing with intensity and feeling; but, after all, like most things human, the voice cannot last for ever, and the friends of Mdlle. Tietjens should advise her to take a holiday of at least some weeks duration, and bear in mind the fable of the goose and the golden eggs. Time is up, and I must send off my dispatch.

THURSDAY, *September* 17.

Notwithstanding the very confident anticipations expressed at the outset, and the lovely weather which has so far continued uninterrupted during the week, I am inclined to think that the pecuniary success of this festival will not turn out so great as was imagined, and I base my judgment on the statistics afforded me by the Secretary. Thus on Monday, when the hall was crammed to repletion, the patron's gallery had 265 occupants, the arena 1086. Tuesday evening the patron's gallery held but 63, and the rest of the hall 763. Wednesday morning *Joash* only succeeded in attracting 95 in the high places, and 570 in the body of the room. The numbers present yesterday evening I have not yet ascertained, but the hall was not full. As a complete musical analysis of Mr. Silas's production will shortly be given in your columns, my present remarks will be of the briefest. Were a quotation needed apropos of this work, I would cite Figaro in *Le Nozze*,

"Al concerto, di tromboni,
Alle oreche fan fischiar."

With *Joash* as a whole I regret to say that I am disappointed, as I had expected something better from a musician of Mr. Silas's experience. Ambitious in design, and in many points replete with difficulties, the music is generally laboured, and, although every resource of the orchestra is employed, the result is ineffective. The instruments of percussion and heavy brass are made use of liberally, while the voices and executive powers of soloists and chorus are taxed to the utmost, and with a result not always grateful to hearers or singers. True, the execution generally was by no means perfect (therein presenting a marked contrast to the manner in which Mr. Schachner's oratorio was presented at Worcester), and this I attribute in no small

degree to the fact of the composer conducting his own work, a duty which it would have been much better to have left in the hands of Mr. Benedict.

Touching last night's concert I am compelled to make the same remark that I did at Worcester, and ask why a symphony should be only considered fit to play the audience into their seats? Beethoven's Pastoral on Tuesday, Spohr in D on Wednesday, and Haydn's Surprise this evening being each placed at the commencement. I cannot think that Mr. Benedict, as a conscientious and accomplished musician, had any hand in this arrangement. A selection from the works of Mozart embraced the following excerpts:—

Quartet and Chorus, "Placido è il mar" (*Idomeneo*), Miss E. Wilkinson, Miss Lascelles, Mr. Montem Smith and Mr. Weiss; Recit. and Air, "Quando miro," Madame Weiss; Aria, "Non più mai" (*Le Nozze di Figaro*); Signor Bossi; Romanza, "Voi che sapete" (*Le Nozze di Figaro*), Mdlle. Trebelli; Cavatina, "Dalla sua pace" (*Don Giovanni*), Mr. Sims Reeves; Recit. and Air, "Deh vieni" (*Le Nozze di Figaro*), Mdlle. Tietjens; Quintetto, "Di scriverni ogni giorni" (*Così fan tutte*), Madame Weiss, Miss E. Wilkinson, Signori Bettini and Bossi, and Mr. Weiss.

Whether or not the audience were still under the impression that applause was forbidden I cannot say, but the reception of the gems was of the coldest. Perhaps the hearers had not yet recovered from the fatiguing length of the morning's performance. Madame Lemmens Sherrington and Mr. Pratten, having created so lively a sensation with their "Sweet Bird" at Worcester, introduced the "Bird" here with equally marked impression. A short selection from Mr. A. Sullivan's music to the *Tempest*; "La Bella Mia," Cichiera's *Niccolo de Lapi*, by Mdlle. Trebelli; "My own sweet child" (Balfe's *Puritan's Daughter*), by Mr. Weiss. A MS. war-song of Weber's, and the Spinning Wheel Quartet from *Marta* (taken at a very brisk pace) completed the first part. The second was of a decidedly miscellaneous character, and included one instrumental solo by M. Paque, whose fantasia on Scotch airs is tolerably familiar to London concert-goers, and seemed to please the East-Anglians hugely. It is many years since I have heard "The flaxen-headed ploughboy," and Mr. Montem Smith brought the good old tune of Shield so pleasantly back to the minds of his listeners that a demand was made for its repetition, and so the first encore set a bad example which was, of course, speedily followed, the "Bacio Waltz," by Tietjens, and "Il Segreto," by Trebelli, being also repeated in obedience to the "vox populi." In concerts of ordinary dimensions encores are bad enough, but with a programme of upwards of thirty pieces they are simply insufferable. If, instead of requesting the audience "not to leave the hall before the completion of the programme," as is done in the otherwise well-compiled book of general arrangements (a piece of advice which would be important if it were not amusing), the committee had suggested that an avoidance of encore was advisable, their good taste might have been commended. How the latter part of the scheme was concluded I cannot say, as I left after Mr. Henry Leslie's charming trio, "Oh memory," had been most charmingly sung by Madame Lemmens Sherrington, Miss Lascelles, and Mr. Sims Reeves, the second named lady having already won plaudits in her singing of Virginia Gabriel's not over interesting song, "Corra Linn."

To-day *Elijah* has drawn together an audience nearly as large as that of Monday evening, and I am glad to find that each year at the festivals the attendance for Mendelssohn's master-piece is second only to that of the *Messiah*, for which, by the way, I learn that every seat is taken to-morrow. The lovely air in the first part, "If with all your hearts," and "Then shall the righteous," with the rest of the tenor music in the second part, was very properly entrusted to Mr. Sims Reeves who has been singing marvellously well throughout the week, and never better than this morning. The principal soprano part was divided between Mad. Lemmens Sherrington and Mdlle. Tietjens, the latter (despite the evident traces of fatigue) giving wonderful effect to "Hear ye, Israel." As Miss Lascelles had come down here at a moment's notice, in obedience to a telegram, I think it would only have been a graceful acknowledgment of her readiness to oblige, to have given her at least one part of the contralto music in *Elijah*, the more especially as Miss Palmer was evidently suffering, and has to sing Mr. Benedict's Cantata this evening. Thus, a treble injustice has been perpetrated: first, to Miss Lascelles; secondly, to Miss Palmer (appearing to such evident disadvantage); and, "though last, not least," to Mr. Benedict, for whose music Miss Palmer would have done much better to reserve herself. What little Miss Wilkinson had set down for her was carefully rendered, as was also the small part that fell to the share of Madame Weiss; Mr. Montem Smith ably sustaining his portion of the tenor music. To Mr. Weiss's reading of the *Prophet* such frequent testimony has been borne that I can only repeat what has so often been said before, and give him unqualified praise, a compliment which should no less be paid to Mr. Benedict for the masterly ability with which the whole work was conducted throughout; indeed, taken altogether, I don't know when I have heard as thoroughly satisfactory a performance of *Elijah*.

I append an outline of the new cantata, of which a musical analysis shall be given next week.

RICHARD CŒUR DE LION. *Benedict.*

In this cantata no attempt is made to follow the dry record of history, but new liberties have been taken with the popular story of Blondel de Neale, A.D. 1193. Richard I., King of England, having been seized on his return from the Crusades, by Leopold, Duke of Austria, whom he had mortally offended at Acre, was by him confined in the Castle Durrenstein, and afterwards transferred to the Emperor Henry VI., who, likewise hostile to Richard, kept him prisoner for a long time in one of the castles of the Palatinate, called Trifels.

The following short account of the legend appeared in one of the popular weekly periodicals:—

"On his return from the third Crusade, Richard Cœur de Lion was cast away near Aquila, on the Italian coast. This obliged him to travel through the dominions of Leopold, of Austria, who was his bitter personal enemy, in consequence of a dispute which had taken place at the siege of Ptolemais, of Acre. His pilgrim's disguise was not sufficient to prevent his recognition and seizure in the neighbourhood of Vienna. He was carried as a prisoner to the Castle of Durrenstein, on the Danube. The Emperor Henry VI., who was also a personal enemy of Richard, when he heard of this, demanded that he should be transferred to his custody, on the ground that only he had a right to keep a King-captive in his dominions. Thus he was brought to Trifels, tried at Hagenau before an assembly of German princes, and his ransom fixed at 150,000 marks of silver, about £300,000 of our present money, on payment of which he was liberated. In an age of romance, however, such a denouement was deemed unsatisfactory, and a legend was invented more consistent with the chivalrous character of the English King. He was found by his faithful minstrel Blondel, who had long sought him in vain by going the round of the Castles of Germany. One day, Blondel found himself in the wild valley of Armweiler, under Trifels, and suspected from the extent of the works, that it must be an important place.

"So he went into the woods to reconnoitre, and in order to attract the country people about him, that he might question them, sang a song to his lute. He told the company of herdsmen that collected to hear him many a strange tale of foreign lands, and as he was talking, he saw that a maiden present hung on his words with marked attention, whilst a shade of sadness passed by fits over her usually smiling face. He asked whether the castle was inhabited, and whether his music might not earn him a handsome welcome there.

"He was told that no one was suffered to approach the castle, since some distinguished prisoner was brought there one night; that it was strongly watched, and commanded by a seneschal reported incorruptible. Then he examined the fair maiden apart, as to the cause of her sadness. She confessed she had heard a song similar to one of Blondel's at a window of the castle, and seen the outline of a noble form in the darkness; that, led by curiosity, she had gone to the place again, and found there by the prisoner, who spoke to her in friendly tones, and begged her to come again and gladden his loneliness with the sound of her sweet voice. Blondel then suspects that it is Richard, and the next evening is guided to the window by the shepherd-maid Matilda; sings part of a slave, to which Richard replies; gives notice to his men at arms, who are in ambush in the woods below the castle, who tie their horses to trees, bridge over the moat with timbers taken from the wood, beat down the gate, overpower the guard, and free Richard, who, when he has once a sword in his hand, easily effects the rest for himself.

"The place of his confinement was unknown to the other princes of Europe, but, according to a legend long accepted as true, it was ultimately discovered by the King's minstrel, Blondel de Neale, who wandered through many lands, playing one of Richard's favorite songs at every castle in his way, till at last he heard the welcome response of the royal captive. The story thus told affords an opportunity for the employment of the female voice, so the author of the words of the *Cantata* has ventured to represent that the Castellan had a daughter, who became violently enamored of the imprisoned King, but was ignorant of his rank. He has also assumed that the common German belief in supernatural "white ladies" extended to the castle, which is the scene of action in the story. Matilda, the Castellan's daughter, hearing the project of Blondel, promises to assist him in the liberation of Richard, and accordingly leads the way into the castle, attired as the White Lady, who is the terror of the neighborhood. The guards fly in alarm, and the prisoner escapes, but there is no happiness for Matilda. She has discovered at the interview between Blondel and his master, that the latter is the King of England, already blessed with a Queen, and she determines to pass the rest of her days in religious seclusion."

THE DRAMATIS PERSONÆ ARE:

RICHARD CŒUR DE LION—(Baritone).
BLONDEL DE NEALE—(Tenor).
URBAIN, PAGE—(Contralto).
MATILDA—(Soprano).
Chorus of Retainers of the Castle Trifels, and of Peasants. H. C.

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TO CONCERT GIVERS.—*No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in* THE MUSICAL WORLD.

ERRATA.—In our correspondent's letters from Worcester (last number), for "Mr. Dane" read Mr. Done, and for "Miss Dine" Miss Done. Mr. Done is organist of the Worcester Cathedral and conductor of the Festival; and Miss Done, the pianist, is his daughter.

The Musical World.

LONDON: SATURDAY, SEPTEMBER 19, 1863.

To the Editor of THE MUSICAL WORLD.

SIR,—It is good news for the musical public of London that the Sacred Harmonic Society and Mr. Sims Reeves have made up their "little difficulty" of last season, and that the grand sacred performances at Exeter Hall by the greatest Amateur Choral Society in the world will not labor for another year under the stigma of having no tenor. That the "little difficulty" would be settled I all along felt satisfied, for it was not likely that the Society would go on seriously injuring themselves to keep up a fancied prescriptive right. In framing a rule, no matter how apparently necessary or with what determination to render it stringent, the directors should have borne in mind the axiom that there is no rule without an exception, and should have considered that an exception might have to be taken in the case of an exceptional singer. What right, by the way, has any musical institution to prescribe a limit to its terms unless it intends to debar the greatest artists from taking part in its performances? Mr. Sims Reeves, perhaps, did not act in the most gracious manner possible in raising his terms, however small, after so lengthened a connexion with the Sacred Harmonic Society; but that he was anything but exhorbitant in his demand is proved by his asking, even in his increased charge, only half what he received from Mr. G. W. Martin of the London National Choral Society. The reconcilement, I repeat, between the society and the artist is matter for general congratulation; so much so, that Mr. Robert Bowley should summon instanter to Exeter Hall the whole of the "Harmonic" forces, and give a grand performance gratis to the public of "See the conquering hero comes."

I learn by the most perfect report that the Royal English Opera opens the first week in October under the direction, of course, of Miss Louisa Pyne and Mr. W. H. Harrison. What the public are to expect is likely to remain in *embryo*, as the directors, following the example of last season, are not about to issue a prospectus. It was a commendable stroke of policy last year to proffer no hint as to future proceedings. It will be wiser still to be silent this year, as it is my conviction there is much less to say than ever. Mr. Santley, it is now an assured fact, has declined an engagement for reasons it is not necessary for me to proclaim aloud. If this be the case Miss Pyne and Mr. Harrison should forthwith alter the name of the establishment, since it is a perfect farce to denominate it "Royal English Opera" without our two most accomplished artists, Mr. Sims Reeves and Mr. Santley, not putting the fair directress out of court, I need hardly observe. How Mr Santley's place is to be supplied it is impossible to say. From all I hear on every side the Balfe and Wallace line of policy will again be adhered to with that dogmatic pertinacity which has made a marked feature of the years of the Pyne and Harrison administration. All our English composers are again to be sacrificed to the two clever Irishmen, who are hard at work, I understand, on their two new operas. On what subject Mr. Wallace is employing his pen I do not know; but I am very sorry to find that Mr. Balfe has accepted *The Duke's Motto* for his libretto. A more unmalleable and absurd story for musical illustration could not by any possibility be hit upon, and the greatest admirers of Mr. Paul Feval's stirring melodrame will agree with me that the composer has made a singularly unfortunate choice. Perhaps Mr. John Brougham, the librettist, may so mitigate the plot and transmute the incidents, in converting the play into a musical piece, as to render it not merely passable but worthy. I doubt even the talents of so shrewd a pen and smart as that of Mr. Brougham to effect such a transformation. This will constitute another sacrifice of the muse of Mr. Balfe, who, nevertheless, deserves no commiseration, as he is utterly heedless who writes for him or what rubbish is presented to him If, as I hear, Mr. Harrison is the selector of Mr. Balfe's book, I am not at all astonished that the choice should have fallen on *The Duke's Motto*, as that gentleman (Mr. Harrison, not Mr. Balfe)—although so good a singer and actor, and so cunning a manager—is entirely innocent of literary pretensions, being quite unable to distinguish between the merits of a work by Edward Fitzball and by John Oxenford. This may account for the repeated worthless compositions which have been brought out under the Royal English Opera administration with such flourish of trumpets. In fact, I have no great hopes this year for the success of the Royal English Opera, and, indeed, am not confident that it can ever thrive under the present direction. Mr. Harrison cares not greatly that any tenor should interfere with his fast-waning pretensions as a singer, and Miss Louisa Pyne will brook no second soprano near her throne; and so our great "national opera" is made to depend upon one singer who has no longer a voice, and another who would have all attraction centre in herself, and, worse by far, have the centre without a circumference. Mr. Gye, I am told, prohibited the performance of *Faust*—no loss, I am certain, if Mr. George Perren was to have been Faust, Miss Susan Pyne Siebel and Mr. Haydn Corri Mephistopheles. Moreover, had *Faust* proved a success it would have utterly annihilated the chances of Messrs. Wallace and Balfe's new operas, even though the one had been as good as the *Bohemian Girl* and the other as good as *Maritana*—and so the non-production of M. Gounod's opera may prove no great loss to the management.

I have much more to say about the prospects of the Royal English Opera, but, with your permission, shall wait until I read the programme and see how far and to how much the directors intend to pledge themselves.—I remain, Sir, yours, &c.,

RIPPINGTON PIPE.

THE ROYAL ITALIAN OPERA.

To the Editor of the MUSICAL WORLD.

SIR, I fancied that after the sharp lesson I gave Mr. Gruneisen in my letter of the 5th inst. he would have been silent, or at least would have modified his language towards me. But I was mistaken. Mr. Gruneisen being made violently wroth is compelled to substitute vilification for reason, and loses sight of the little knowledge of English he possesses in his attempt to be severe. As I have all the argument on my side, and he all the abuse, this contest between us is manifestly unequal. It would be, therefore, a cruel act on my part to continue the struggle. This is the last letter I shall write, leaving to Mr. Gruneisen the option of continuing the controversy for his own amusement and the erudition of his friends and subscribers, since all his invectives can neither invert the truth nor injure my reputation. I will, however, reply to the two points on which Mr. Gruneisen places so much stress in his ultimate epistle. First, with regard to the expressions, "What interest had the advisers of Mr. Persiani but of conversing a moment with the fauns and nymphs of the stage?" For this in his letter of the 29th he called me "malignant, venemous, ignorant," &c. When I answered that I simply "veiled the truth with a jest," Mr. Gruneisen affirmed "That I poison in jest, that I try to stab Italian fashion in the dark, and then retreat under a disreputable plea that I did not intend the imputation to be serious." Now, if I were to remark to any frequenter of the opera that they had been behind the scenes conversing with the fauns and nymphs, meaning the artistes, would they sail me with foul-mouthed and vulgar epithets, such as those Mr. Gruneisen applies to me? Many times persons have asked me to take them on the stage. It is quite a natural desire to be behind the scenes, for there you meet kings and queens, and heroes of every description, ancient and modern. There you can speak with Semiramis, Norma, Lucretia Borgia, Queen Elizabeth, Henry VIII., Falstaff, the shepherds of Virgil, the fauns and nymphs of the Greek mythology; in short, you might even meet Mr. Gruneisen. Is it then a crime to have uttered such an expression? Was it such an act of "audacious mendacity," as Mr. Gruneisen calls it? I might have said at once that Mr. Gruneisen had a pecuniary interest in advising Mr. Persiani. I repeat that I covered the principal imputation with a veil; I did not say "a foul falsehood," as it pleases Mr. Gruneisen in his pet vernacular to call it. I put forward the second imputation instead of the first, thinking it was less coarse and worldly-minded. I acted like some coquettish lady, whose under petticoat being handsomer than the outside one, is more proud to show the former than the latter. Only one thing I might have added, that Mr. Gruneisen's conversation was generally with the fauns, as the nymphs fought shy, and would have nothing to do with him. Mr. Gruneisen's epithets of "false, ignorant, jesuitical," &c., are much the same as terms used by Irishmen, such as "your honour," "your worship," making a salam at the same time. The secretary of the Conservative Land Society having grown more amplified and aggrandized by the additional wind of flattery with which his admirers have lately inflated him, by putting in his mouth the following words:—

> "My talents are various, my industry such,
> I touch every theme, and adorn all I touch?"

which of course made every one laugh (perhaps it reminded them of the history of Midas), it is not to be wondered at if Mr. Gruneisen believes he has adorned me with his touch.

I will now come to the conclusion of his letter, where, like a schoolboy who does not know what to say, he tries to imitate my inscription, and compares me with the Maiocchi of "non mi ricordo" memory. Of course Mr. Gruneisen has never read Aristotle nor Quintilian. They are ancient pedagogues, fit only, according to his notions, for the dusty corner of the Old Curiosity shop. What analogy there can be between me and Maiocchi I am really at a loss to know. First, I never uttered the words he mentions, nor has Mr. Gruneisen. Nor anybody else given me occasion to use them. Mr. Gruneisen's assimilation of my name to Maiocchi can only originate in his ignorance of the Italian language and its pronunciation. I beg to inform him, therefore, to put him on his guard for the future when he pretends to know that of which he is grossly ignorant, that the Italian word "Majocchi," written with a j—a letter not existing in the Italian alphabet, although used by some, and by Mr. Gruneisen—is always pronounced as an *e* in the word "Eolian," and not as a j in the word "John." Mr. Gruneisen's simile, therefore, is simply stupid, and his attempt at wit ludicrous. I might as well have called Mr. Gruneisen the "grindstone," the "groundsel," or the "gruntsow's-son" of the press, and have been just as near the mark. To put an end to this controversy—which I never gave cause to commence—I may add that, according to the views of Mr. Gruneisen, what he calls false is true, and what he calls true is false; and since the lash of reason cannot bring him to his senses, I do not see what other lash can cure his obstinacy but that which Camillus caused to be used against the master of Falerii. By all this Mr. Gruneisen must learn that the day of truth will dawn, no matter how long the night may be, and that logic must prevail over bluster and vilification. I leave him, therefore, the field free to say what more he likes against me. I shall not be angry nor cherish any rancour. I shall tranquillize my feelings as, when the wind, suddenly ceasing in the middle of a storm, an ancient tree naturally recomposes its branches, and receives the hail as it pleases Heaven to send it. In future I shall take the example from the royal Psalmist (Psalm 37, v. 14):—

> "Ego autem tamquam surdus non audiham et sicut mutus non aperiens os suum."

I shall remember the expression of Cassiodorus the philosopher:—

> "Nihil potest esse fortius, nihil egregius, quam audire noxia et non respondere contraria."

And I shall also follow the precept of Ovid (Book ii., De Arte Amandi):—

> "Cede repugnanti, cedendo victor abibis."

Begging pardon, Mr. Editor, for the trouble given in this long controversy,

I have the honor to be, yours respectfully,

MANFREDO MAGGIONI.

1, PRINCESS TERRACE, REGENT'S PARK, N.W.
September 19th, 1863.

MDLLE. TIETJENS IN PARIS.—Meyerbeer was present at the fourth performance of Mdlle. Tietjens at the Grand Opera. The illustrious composer came from Schwalbach on purpose to hear her, and expressed himself in terms of unqualified approval.

M. LOTTO.—Mr. Arthur Chappell has engaged this brilliant violinist for the Monday Popular Concerts in November.

HERR OTTO GOLDSCHMIDT was present at several of the performances during the recent Worcester Festival.

MR. ALFRED MELLON'S CONCERTS.

Mr. Alfred Mellon was fortunate in having three strings to his bow—three good strings, whereby he might twang in various tones, and shoot his arrows in different directions. It is seldom, indeed, that an *entreprenenr* can boast of three positive attractions, and Mr. Mellon has to thank his stars for being one of the select. At first one eminent attraction only merely served to awaken interest without creating enthusiasm. Mdlle. Carlotta Patti was immensely admired as an artiste *sui genius*, and greatly favored by the public. But her individual talent of itself would not, we think, have given to Mr. Mellon's Concerts the success which they have now obtained. After Mdlle. Carlotta Patti came the young Polish violinist, M. Lotto, whose extraordinary ability had been tested and approved at the Crystal Palace, and who, in the opinion of some ardent admirers, has proved himself the successor of Paganini. The success of M. Lotto was immense, and the *prestige* of the Concerts rose 50 per cent. Lastly came the selection from that well-beloved opera of the public, yclept *Faust*, so happily made and put together, and so splendidly and perfectly executed by Mr. Alfred Mellon's band and soloists—the most accomplished in the kingdom—that it almost turned the hearers' heads. No wonder that three such attractions should have exercised an unusual influence, and that the director should have been compelled to prolong the performances a fortnight. The series was to have been brought to a termination on Saturday night, but so great were the crowds who nightly thronged the theatre, and such were the numbers who had to be refused admission, that a necessity was shown for a continuance of the performances. It is now advertised that the Promenade Concerts will close for the season on Saturday the 26th inst.

No especial novelty has been produced since we last wrote. On Saturday, the last "Volunteer" night, Mr. Santley was added to the vocal attractions, and, as may be supposed, fairly divided the applause with Mdlle. Carlotta Patti. Another new feature in Saturday's concert was the Grand Coronation March from Meyerbeer's *Prophete*, which, like the march and chorus from *Faust*, was assisted in the execution by the band of the Coldstream Guards. This magnificent composition produced a tremendous effect.

On Monday the "Mendelsohn night" was given for the third time, and M. Lotto repeated the violin concerto. On Wednesday a "Verdi night,"—which meant, of course, a selection from his operas, Signor Verdi having written nothing—at least that we know—excepting vocal music.

CARMARTHEN.—A concert was given in the Assembly Rooms on Monday night in aid of the building fund of the English Congregational Chapel. As it was rumoured that Mr. Brinley Richards would be one of the performers, there was a very good house. On Mr. Richards' appearance to accompany Miss Wynne in "The Pilgrim's Path" (one of his own compositions) there was a perfect storm of applause. The concert was highly successful, a leading feature being selections from the *Messiah*, sung by a "select choir."

THE LATE MR. DELAVANTI.

To the Editor of the MUSICAL WORLD.

SIR,—I doubt not many of your readers will be grieved to hear of the decease of one who has, up to a very recent period, for many years caused "merry faces" and a "hearty laugh," and enjoyment at his admirable manner of singing comic songs, and that without vulgarity, or condescending to buffoonery in dress, or even the "black cork,"—his was indeed a genuine humor and eccentricity of manner that was irresistible. As a warm-hearted and consistent friend, also, the profession have lost a worthy member. Being for many years a professional vocalist (in this neighbourhood particularly), his advice and counsel was eagerly sought by young aspirants as vocalists, and when talent required introduction and friendly aid, our late friend Delavanti was always ready to give not only encouragement and counsel, but engagements also. His recent removal from Manchester to a new business in London was a source of regret to a very large circle of friends. As a *man*, he was highly esteemed; as a *brother* (P.M.) *mason*, admired; and as a *vocalist*, always attractive. A committee is forming in this neighborhood to aid and befriend his bereaved widow and large family, whom, I am sorry to add, are now deprived of their only stay and support. Our worthy ex-Mayor (Thomas Goodsby, Esq.) has issued a letter which, I trust, will be well responded to.—I remain, yours truly,

R. ANDREWS.

Manchester, 144 *Oxford Street*.

MADAME ARABELLA GODDARD AT BOULOGNE.—Décidément la vogue est acquise au nouvel établissement de bains. Au concert du 9, une brillante société remplissait le grand salon des fêtes et ses annexes pour entendre Vieuxtemps, Mme. Arabella Goddard, et M. et Mme. Soustelle. Le premier a joué avec le prodigieux talent qu'on lui connaît, une *ballade et polonaise*, avec orchestre, dans le style pastoral, qui renferme des beautés de premier ordre. Dans son *Bouquet américain*, Vieuxtemps a exécuté des traits éblouissants: *Saint-Patrick's day* particulièrement est un caprice paganinien, prouvant que dans tous les genres le génie reste à sa hauteur. Dans le beau duo sur *Oberon*, avec Mme. Goddard, les deux éminents artistes ont produit un immense effet. En outre, Mme. Goddard a obtenu de part d'applaudissements enthousiastes, en faisant entendre la paraphrase du concerto de Liszt et la fantaisie sur *Lurline*, d'Ascher. La partie vocale de ce concert était confiée à M. et Mme. Soustelle, lauréats des derniers concours du Conservatoire. On a reconnu et apprécié dans ces deux artistes les qualités qui leur ont valu cette distinction.—(*Revue et Gazette Musicale*).

SURREY THEATRE.—The indefatigable Mr. Shepherd, after playing, single-handed, for a twelvemonth, the hazardous game of theatrical management, has taken another partner in the person of Mr. James Anderson, and the theatre was opened under their combined direction on Saturday last with a new piece entitled *The Scottish Chief*. It is, as might be supposed, of the melo-dramatic species, including the principal incidents of Wallace's career—his primary partial success against the English—his defeat at Falkirk, his betrayal and seizure, and lastly, his execution on Tower Hill. Wallace has a wife, who is beloved by his betrayer (Lord Monteith), but who, of course, turns out to be an epitome of conjugal fidelity and heroical affection, which last quality she shows by accompanying her husband to the place of execution. The piece has some stirring incidents, but owes the success it obtained partly to its scenery and appointments, but chiefly to the dialogue, which is in blank verse, and possesses a vigor rarely to be met with in pieces of the kind. An error, however, was committed by Mr. Anderson (the arranger) in the last scene. The moment of execution is announced (by orders of the king) by a flash of trumpets and the discharge of cannon. Here the curtain should have fallen; but when the severed head of Wallace was held up in the shape of a grisly likeness of Mr. Anderson, the coming and well-merited applause was checked and the curtain descended amidst a burst of laughter and execration. Mr. Anderson immediately stepped forward and assured the audience that the offensive incident should not be repeated. This announcement was received with loud approbation, and the piece may be said to have achieved a decided success.

ACCIDENT AT THE SWANSEA EISTEDDFOD.—The concert on Thursday evening was announced to take place at a quarter to eight, and from six o'clock a continuous throng poured into the pavilion, which, long before the proceedings commenced, was densely packed in every part, the great attraction being Mr. John Thomas's Cantata, "Prince Llewellyn," composed expressly for this Eisteddfod. Just before the concert commenced an alarm was raised that a portion of the gallery was giving way, and one or two panes of glass being broken at this juncture, for obtaining better ventilation, seemed to give some semblance of truth to the report. The people who were seated beneath the gallery instantly made a fearful rush—some into the body of the hall, violently crushing the already over-crowded ranks in the middle seats, while others tore down the timber sides of the building, in order to make their escape into the open air. The noise of the crashing timber increased the alarm, and large numbers, as soon as possible, left the building. Mr. Lewis Thomas, on the impulse of the moment, stood up in the uproar and sang "God bless the Prince of Wales," the choirs and the audience joining in the chorus. This allayed the tumult, but only for an instant, the excitement being greater than ever on one of the bays in the south gallery giving way. The Mayor hit upon a happy idea at this moment, and ordered the bugle to sound; this had the desired effect, silence being restored instantly. The Mayor then went to the front of the platform, and beseeched the audience to leave the building quietly, it having been determined to postpone the concert until the following day, at the same time telling them there was nothing to fear if they only left quietly. In a few minutes after the Mayor's speech the immense audience had quietly dispersed. On Friday the Concert was attended by an assemblage surpassing in numbers and brilliancy any ever previously seen in Swansea. The Cantata passed off with the most complete success, and at its close Mr. John Thomas, the composer, was called forward, and cheered vociferously, and he returned to his seat with his arms full of bouquets. The second part of the programme had to be curtailed for want of time, much to the disappointment of the audience, who, however, bore it with perfect good humor. At the close of the performance Dr. Evan Davies, who acted as conductor, was greeted with hearty cheers, called for by Mr Grenfell,

OWAIN AP' MUTTON'S COLUMN.

RESEEKINGS—COMMENTS—ANECDOTES—QUESTIONS—ANSWERS.

HANDEL'S RINALDO.—The opera of *Rinaldo*, Handel's eighth dramatic composition, was produced at the Haymarket Theatre, on the 24th of February, 1711. Of these first eight operas (Handel wrote forty-four in all—four German, thirty-nine Italian, and one English—besides fragments of four others, and the two pasticcios of *Lucio Vero* and *Alessandro Severo*, compiled from previous works) only two are published—*Agrippina*, his second Italian opera, and *Rinaldo*. Of his four German operas, *Almira* has never been published; while the manuscripts of *Nero*, *Daphne*, and *Florinda* (the second, third, and fourth,) are lost. The much admired air, "Lascia ch'io pianga," is from *Rinaldo*.

BEETHOVEN AND BRIDGETOWER.—When this now universally acknowledged masterpiece first appeared (in 1805—same year as *Leonora*, the earlier version of *Fidelio*) it was treated with something like contumely by the musical press of Germany. The *Allegemeine musikaliache Zeitung* (published in Leipsic) of that year concludes an article on the Kreutzer-Sonata with these words:—"In jener Sinnlos vorstrungen, wo man auch das Groteskeste geniesten kann und mag." "Never," exclaims a critic, "was genius so blindly misconceived. This sonata is at this day the pinnacle of the duet-style." Although dedicated to Kreutzer, the famous violinist and composer of the once-popular opera of *Lodoiska*—now only remembered by its trivial overture—the Sonata in A was written (according to Ries, the composer, Beethoven's pupil and biographer) for a young English *virtuoso* named Bridgetower, who was, it seems, a prodigy on the violin. It may be interesting to know that the impetuous and magnificent *presto*, which constitutes the *finale*, was not originally intended for the present sonata, but for the earlier one in A major, Op. 30. Beethoven, however, conceiving it to be too florid and brilliant for the character of that work, attached it to the other, which, though composed expressly for Bridgetower, he afterwards dedicated to Kreutzer, whose name is now associated with the inscription. Only the sonatas composed by Beethoven for the pianoforte and violin, this is generally allowed to be the finest. That it is the most showy and effective is unquestionable. Of Bridgetower we find nothing in the *Biographie Universelle* of M. Fétis, the universality of which excludes, (except in some unimportant instances, the musicians of Great Britain. Without the assistance of the Belgian universalist, however, we learn from Ries that Beethoven composed the Sonata under notice for Bridgetower, who performed it at a concert in the Augarten Hall, Vienna, between 1800 and 1805. In Gerber's *Musical Lexicon*, we read of a young *African* (ten years of age), named Bridgetower, competing in London—at a quartet party got up by Haydn, Cramer, Salomon, and Jarnowitch—with another little prodigy, Franz Clement. Abbé Vogler, in an interesting letter, published in the *Musikalische Correspondz* of Spires, alludes in high terms to the performance of both these children. According to our own meagre and unsatisfactory *Biographical Dictionary of Musicians*, Bridgetower was an eminent performer on the violin, said to be a descendant of an Indian prince—a pupil of Clermontini for the fiddle, and of Attwood for composition. He was much patronized by George IV. Mr. Thirlwall, the violinist, in a letter to the *Musical World* (Dec. 4, 1858), says—"With regard to the Kreutzer-Sonata, Bridgetower told me that, when it was written, Beethoven and he were constant companions: and on the first copy was a dedication "to his friend Bridgetower;" but before it was printed, they had some quarrel about a girl, and, in consequence, Beethoven erased the name of Bridgetower from the title page, and substituted that of Kreutzer, a man whom he had never seen. This last assertion, however, seems contradicted by Beethoven himself, whose original title runs in Italian, thus:—*Sonata per il pianoforte scritta in un stilo molto concertante quasi come d'un Concerto, dedicata AL SUO AMICO Rodolfo Kreutzer.*" Bridgetower died recently in England, at an advanced age. "Kreutzer"—says Lenz (*Trois Stylos*, page 126)—"understood nothing of this colossal work, which still perpetuates his fame, while the composer of *Lodoiska* has been for a long time forgotten. Kreutzer was at the head of a celebrated school of violin-playing in Paris, where his name could never be pronounced, but was invariably called *Kretche*."

MR. BRINLEY RICHARDS AND HIS UMBRELLA.—At the Swansea Eisteddfod on Tuesday, Mr. Brinley Richards was present, so also was his umbrella; but on leaving he accidentally left that useful article behind, and thereby hangs a tale. The Rev. Canon Williams, of Llanfairynghornwy, Anglesea, on reaching his home in Swansea, found that he had an umbrella which did not belong to him. Curiously enough Miss Williams had a portrait of Mr. Richards, which had been excellently taken by Mr. Jabez Hughes, of London, and in the picture the said umbrella, which had a curious ring near the handle, was taken likewise, and the lady by it at once recognised the owner to whom it belonged.

OWAIN AP' MUTTON

[Contributions to this column in the shape of questions and answers, old scraps of musical history, buried anecdotes, contrapuntal cavilings and opinions, whether paradoxical or platitudinarian, are politely requested.]

GUERNSEY.—A *matinée d'invitation* was given on Monday, by Mr. and Mrs. Naftel, for the purpose of introducing Mr. H. C. Deacon, the accomplished pianist from London, to our leading musical amateurs. From the Guernsey *Star* we extract the following remarks:—"Mr. Deacon belongs to the very highest and most refined school, using the most consummate art to conceal art, and by his admirable execution producing effects which, in our humble estimation, are the crowning excellence of music. His playing is admirable alike for its brilliancy, its delicacy, and the faithful expression which it gives to the most scientific and elaborate compositions of the masters whom he selects for illustration. We can now well understand the celebrity which Mr. Deacon has acquired in the higher musical circles of the metropolis, and we hail his well-merited success as an hopeful earnest of the spread of that refinement in the musical art which he, and kindred performers, seem to have the mission of introducing.

But the pleasure of the *matinée* was not derived solely from Mr. Deacon's playing. The amiable and accomplished hostess kindly contributed to the enjoyment of her visitors by singing some compositions by MM. Gounod and Benedict, as well as a charming setting of Tennyson's "Too late," by Mr. Deacon. Added to a charming purity of tone, Mrs. Naftel is gifted with a voice of great compass, ranging from the contralto to the soprano, and these endowments, which have evidently been cultivated to the highest point, are governed by the purest taste.

JERSEY.—On Tuesday evening a large audience attended the "operatic recital"—one of a series of the concerts now being given under the conductorship of Mr. William Howard and Herr Emile Berger—which was under the patronage of Colonel J. Touzel and the Officers of the East Regiment, R.J.M. The selection was from Mr. Wallace's *Maritana*. The vocalists were Mrs. Stewart Howard, Mrs. Hudson Lee, Mr. F. Gaynar, Mr. Norman Kirby, and a select chorus. All the artists acquitted themselves admirably. After the "recital," a miscellaneous selection was given, which included an excellent performance of De Beriot's Violin Solo, "Il Tremolo," by Mr. William Howard; some Scotch songs, charmingly given, by Mrs. Howard; a bass song, by Mr. Kirby (encored); and two pianoforte fantasias, the composition of Herr Emile Berger, viz., "Un Ballo in Maschera," and "Les Rêves de Londres," capitally played by the composer, and both redemanded with enthusiasm. These concerts are now quite the vogue in Jersey.

JERSEY.—Since we last noticed the interesting musical performances which have been introduced by Mr. Wm. Howard, the second section of his programme has been published and a portion of it submitted to public criticism. Thursday night having been the first of a series of three more varied and attractive selections, there was what is technically termed "a good house," the large hall being wholly occupied; and the reception which both vocalists and instrumentalists received was such as must have been very gratifying to their feelings.

Part 1. comprised selections from *Lucia di Lammermoor*. The reading throughout was careful and judicious. Mrs. W. Stewart Howard, Mrs. Hudson Lee, Mr. F. Gaynor, and Mr. Norman Kirby all shone in their respective *rôles*, while the members of the Chorus acquitted themselves creditably, and with an evenness and finish of execution well worthy of commendation.

The most successful part of the evening's entertainment was the miscellaneous selection, Part. II. Mr. F. Gaynor sang "The Pilgrim of Love" so charmingly that he had resounded again and again with applause. An *encore* was loudly demanded. Herr Emile Berger then gave Thalberg's grand fantasia, "The Last Rose of Summer," with such finish and rare ability that he was recalled thrice, amidst the most enthusiastic applause. A more complimentary or better-deserved acknowledgment of talent was never given to any pianist in Jersey. Mrs. Hudson Lee's cavatina "Una voce" (Rossini), Mr. Kerby's drinking song from *Martha*, (Flotow), Mr. William Howard's capriccio violin "Witches' Revel" and Mrs. Stewart Howard's Scottish songs, "Flora Macdonald's Lament" and "Charlie is my Darling," were all received in a flattering manner. The amusing laughing trio "I'm not the Queen" (Balfe), obtained an *encore*; and a very successful evening's entertainment was brought to a close with "Four les Attraits"—"Marie Stewart" (Neidermeyer).—*Jersey Times*, Sept., 11.

TURIN.—King Victor Emmanuel has conferred the order of St. Maurice and St. Lazare upon M. Alard, the violin virtuoso.

ROME.—A short time since, Dr. Franz List had an audience of the Pope in the Vatican, and received from him a fine cameo of the Madonna as a present. In compliance with a request addressed to him, Dr. Liszt has composed a hymn for the grand sacred festival to be held in San Girolamo degli Schiavoni, at Rome, in honor of the Sclavonian apostles, Cyrill and Method, who first propagated christianity in conjunction with numerous Sclavonian Bishops, 1000 years ago, in Pannonia,

CHARLES MATTHEWS IN PARIS.*

There are very few English actors who can boast of having so many strings to their bow as Mr. Charles Mathews. In the more serious and solid attributes of the player's art he may be to some extent deficient. We don't say that he would make a very good Mercutio, that his Benedick would be perfection, or that his Henry Prince of Wales would escape invidious criticism; but in versatility of talent he is well nigh unsurpassed. He is the Figaro, not only of the drama, but of real life. "Jack of all trades and master of none" is an adage which does not apply to him, for Mr. Mathews has shown himself a proficient in all the trades to which he has devoted himself, either professionally or as an amateur. Few men in their time have played so many parts, or gone through so varied an apprenticeship to the vocation of a high comedian. It is reported of the founder of St. Simonianism, that he prepared himself for the task of regenerating the world through the medium of a new religion by becoming successively a cabinetmaker, a chemist, a botanist, a surgeon, an astronomer, a schoolmaster, a sailor, and a man of the world; his mundane studies including also chicken-hazard and free living. Mr. Mathews's range of acquirements is well nigh as extended. He was bred, we believe, an architect, and was at one time a district surveyor. He is, we have heard, a skilful and elegant painter in water-colors of music he has not had his day. It is uncertain whether, like William in *Black-eyed Susan*, he can "play the fiddle like an angel," but his proficiency on the guitar has been exhibited before the whole of fashionable London. He can sing; he can play the pianoforte and the Spanish castanets; speaks French and Italian like a native; his management of the small-sword is dexterous and graceful; he dances with ease and lightness. From certain symptoms he was wont to betray in *Patter versus Clatter*, we incline to the belief that he possesses some acquaintance with the Welsh language; and we should not be at all surprised to learn that he could dance on the tight rope and on stilts, and that at feats of conjuring he had the power of making Robert Houdin tremble for his laurels. When to this we add that Mr. Mathews is an old stager in foreign travel; that he once made the grand tour with Lord Blessington, and has been at least twice across the Atlantic; and, to sum up, that he is a man of the world, as cool, as collected, and as sagacious as his own Mr. Affable Hawk, and must, in one department of English law, be as profound an authority as either Mr. Commissioner Fane or Fonblanque—our readers will, we think, admit that some actors qualified to serve as abstracts and brief chronicles of the time, Mr. Charles Mathews has few if any compeers.

The points of resemblance between this ready and vivacious gentleman and the most approved comedians of the French stage have frequently been noticed by critics. The late Mr. Farren used to be compared to the famous Frenchman Perlet; but we don't know exactly where to choose in finding a foreign type to correspond with Mr. Charles Mathews. He is something like Bouffe and something like Achard, and a great deal more like the late Verret. That his talent inclines rather towards the foreign than the native standard of histrionic merit is, however, undeniable; and it has often been a matter of surprise that Mr. Mathews—who as a fluent and grammatical French scholar has positively nothing to learn—should not have earlier tried his fortune on the Parisian stage. In his grand characteristics, the youngest looking veteran of our drama has at length decided on appealing to a French audience. In a farcical trifle entitled *Un Anglais timide*—a French version of his own piece *The Bashful Man*—Mr. Mathews has appeared at the Variétés Theatre in Paris; and his impersonation of the principal character seems to have met with a fair but not an overwhelming amount of success. The second performance of the piece, which needed some curtailments and alterations to meet the taste of the habitués of the Variétés—a taste which is more capricious than refined—is said to have gone off better than the first; and we are told that "the plandits of the company at the close left Mr. Mathews in possession of all the honors of denizenship on the Parisian boards." But we can readily understand how this triumph—if triumph it can be called—failed to be of an unmixed kind. It will take some time for the Parisians to overcome their surprise at the fact of an Englishman being able to speak pure and correct French. It has been stated in the local press that, "but for the unmistakable *something* which no foreigner can completely disguise," the actor in *Un Anglais timide* might be taken for a native of France. This "something" may be in part due to Mr. Mathews having learned French many years ago—such French as was spoken by Talma and Mademoiselle Mars, by Ligier and by Prevost—and that he has had no opportunity of acquiring the slipshod *argot* which is current at the Boulevard theatres. But, unless we are very much mistaken, there was another "something" which the Variétés audience experienced considerable difficulty in surmounting. An Englishman on the French stage is a traditionally popular character; but he is not at all the kind of Briton introduced by Mr. Charles Mathews. The French prefer their "Anglais" *au gros sel*, and very highly flavored indeed. To suit their taste the Englishman should be dressed up to the *outré* and preposterous model designed by M. Gustave Doré in his portrait of "Un Anglais à Mabille." The taller and duffer his hat, the more gigantic the chessboard pattern on his trousers, the higher his shirt-collars, the bigger his eye-glass, the redder his whiskers, the better. He should wear a macintosh and gaiters. His name should be "Lord Brown," and his eldest son should be a lancer, "Sir Smith." For propriety's sake he should be accompanied by a charming "Meess," with corkscrew ringlets, green spectacles, a coal-scuttle bonnet, and a little King Charles in a string. He should be perpetually vociferating "Goddam," and threatening to "boxe" the waiters. This is the Englishman the Parisians like. This is the Englishman whom the clever draughtsmen of the *Charivari* caricature in lithography once a week—whom M. Edmond About depicts in the "Roi des Montagnes"—the Englishman of vaudevilles and comic songs at *cafés chantants*—the Englishman who is very good-natured and brave and generous, but who, to the French mind, must be awkward, must be grotesque, that he may the better contrast with the easy, refined, and picturesque Frenchman. If Mr. Mathews had appeared on the stage of the Variétés with a bulldog between his legs and a blunderbuss in his fist; if his legs had been cased in top-boots, and his head decorated with a broad-brimmed hat, if his exordium had been "*Moi avoir besion jouer la comedie en Franceuie, oui!*" a shout of delight would have run through the house, and he would have made a furore. But he has destroyed an illusion, combated a silly prejudice, dissipated a stupid error. We are afraid that it will take a long time to make the French forgive him. People don't like to be convinced by ocular and oral demonstration of how foolish they have been. Moreover, the precedent established by Mr. Mathews will be a serious one. The next step in advance may be to show our neighbours what they seemingly failed to discover after eighteen months' close foregathering with us in the Crimea, namely, that the English military man is not habitually arrayed in a swallow-tailed coat, with bullion epaulettes on the shoulders, a shirt-collar like the mainsail of a cutter, a colossal frill, and Hessian boots.

There is yet another side to this question which merits a little more serious notice. There seems on the first night of Mr. Mathews's appearance to have been some kind of organised opposition to his performance. Whether the "claque" had not been discreetly "spoken to" prior to the rising of the curtain, or whether a portion of the audience came predisposed against the new candidate, we cannot precisely tell; but there appears to have been in the house the nucleus at least of a hostile cabal. It will not quarrel with our allies for being in general ignorance of Charles Mathews's celebrity in his own country; *omne ignotum pro magnifico* is a maxim inverted on the Boulevard. A Frenchman, as a rule, knows nothing of what passes out of France. Only the other day, in a French provincial journal, we saw a notice of *The Maiden's Prayer*, which was stated to be "by Balfe, a composer utterly unknown in France." It is true that Mr. Balfe's opera, *Le Puits d'Amour*, was originally produced at the Théâtre de l'Opéra Comique in Paris, and had a long and very successful run there; but that matters little. The Parisians had never heard of Charles Mathews. He may have been peculiarly the sort of Englishman they desired to see, and some of them hooted him. It was not for the first time. With shameful frequency, a nation who are more beholden to foreign patronage than any other people in Europe have treated English actors in Paris with studied uncivility, contumely and neglect. Nearly every English dramatic speculation in France has been a disastrous failure. Sometimes the French refuse their patronage, and allow the actors to starve; sometimes they come to hiss them off the stage. If we contrast their churlish and ungenerous treatment of our countrymen abroad with the reception their compatriots enjoy here, we shall find a very heavy balance against France. Here the Frenchman is welcomed everywhere, and caressed and applauded in almost everything he chooses to put his hand to. French artistes, French Governesses, French milliners, and French cooks abound in every corner of the United Kingdom, and very often succeed in pushing Englishmen from their stools. Once only have we derogated from our well-earned repute for artistic hospitality towards strangers. We remember the *Monte Christo* riot at Drury-lane. The public declined to tolerate the performance of a drama in about nineteen acts, which was to be continued night after night for the better part of a week. But this act of rudeness was a solitary one, and was due far more to the heat of political passions than to any settled dislike to the French drama or French actors. The long continuance of Mr. Mitchell's admirable French plays in London—the enthusiastic greeting we have accorded to M. Fechter and to Mademoiselle Stella Collas—are sufficient evidence of our partiality and our generosity to artistic foreigners. Of course the Parisians would repudiate any such thing as ignorance, even of the laws of international courtesy; but they have in the present instance shown a sublime indifference to that branch of social science.

* From the *Daily Telegraph*.

To which Mr. Charles Mathews responded a few days after in the same journal, as follows:—

Sir—I have only just seen your paper of Saturday, containing a notice of my first appearance at the Théâtre des Variétés. Allow me, in the first place, to thank you heartily for all the kind and flattering things you say, and say so pleasantly, of me, and next to correct the impression you are evidently under that I was not only treated with injustice on the first night by the Parisian public, but that there was actually an organised opposition to my performance. Now, let me beg of you at once to dismiss this idea from your mind. There was neither cabal nor organised opposition of any kind, and the fault, such as it was, was entirely my own, and not that of the audience. I believe they came with every intention to be pleased, as I met with a most cordial reception, and two-thirds of the piece went off with shouts of laughter and every sign of good humor; but the latter portion was not to their taste—it dragged, and I soon discovered that they were getting bored. But it was not any *one* "ill-natured fellow in the pit." The necessity for explanation at the end of every piece, according to our English ideas of dramatic propriety—the seeing everybody married and settled, and all the obscure points of the plot mathematically cleared up before dropping the curtain—is not only not required by the French public, but is deemed tiresome: they like to drop the curtain when the fun is over, and guess the rest; and certain signs, which had nothing to do with *me*, but with the piece only, showed me that they had had enough, and were getting out of patience at the long winding-up. I repeat, the fault was mine, and not theirs; and had one of their own favorite actors played the part, I believe he would have been treated in the same way. "Ill-will" I am sure there was none; for when, in the midst of their discontent, I said suddenly to the old man at the end of the piece, "Come, come, for goodness' sake make haste and marry the young people; can't you see that the public is getting impatient?" the apropos speech was received with the greatest good humor, and was followed by a tremendous salvo of applause. On the second night, after wholesale cutting, which the manager had advised previous to the first performance, but to which I objected, having played the piece (*Cool as a Cucumber*) so often successfully in London—an obstinacy for which I paid the penalty—it went off from beginning to end with what actors call "one roar," and I am playing it nightly to "overflowing and enthusiastic audiences." There is a procession every morning to the box-office, and, in short, I may venture to say that I am—poetically speaking—the "talk of Paris." I hope you will make the *amende honorable* to the Parisian public by publishing these facts. I have every reason to be delighted with the perfect success of my experiment. I have received nothing but compliments and kindnesses from actors, authors, managers, public, everybody; and the criticisms in the newspapers are also so flattering and cordial that I cannot resist sending you them as vouchers for the truth of my statement. I am receiving an excellent salary, and as my engagement at the Haymarket prevents my remaining here beyond the end of the month, I am invited to return after Christmas, when a comedy will be written by a French author expressly for me.—Again thanking you for your exceedingly kind notice.

I am, Sir, yours, etc.,

C. J. Mathews.

Paris, Sept. 16.

Mr. Vincent Wallace has returned to town after a lengthened tour on the continent.

Bivers or Mr. Brinley Richards and Mr. John Thomas.—Mr. William Davies, sculptor, of Merthyr, who executed the busts of these artists, has presented them to the Royal Institution of South Wales.

A Sketch of Rossini.—I called on him (Hiller) early yesterday morning. Who sat there? Rossini, big and stout, in a charming holiday humor. I really know few to equal him in wit and fun when he chooses; we were laughing the whole time. I have promised him to have Sebastian Bach's mass, and some other things, performed for him by the Cecilia Society; it will be something, to make Rossini admire Sebastian Bach! However, he is for doing like the Romans at Rome, and howling with the wolves. He declares himself enchanted with Germany; and, if he once gets the wine-list anywhere near the Rhine, the waiter has to show him to his room, or he would not be able to find it. He tells the most laughable anecdotes of Paris and the musicians there, of himself and his own compositions; and is so deferential in people's presence that one might positively think him in earnest had one no eyes to look upon his crafty face. But there is *esprit*, and liveliness, and wit in every feature and every word; and whosoever will not allow him genius need only hear him preach, and he will see reason to alter his opinion.—*Mendelssohn's Correspondence.*

Barcelona.—Mad. Lagrua is engaged as *prima donna assoluta*, for six months, at 12,000 francs a month. She will be supported by Mesdames Colson, Grosso, Messrs. Negrini, Gambetti, Cresei, Squarcia, Bremond and Selva.

Baden.—The fourth Concert of the Administration, as it is called, took place on the Duke's birthday. Mad. Dustmann-Meyer sang the grand air from *Der Freischütz*, as well as three songs by Mendelssohn. M. Vieuxtemps played his new Violin Concerto in A minor, with full band, and then a ballad and Polonaise, also of his own composition, with a pianoforte accompaniment, which Mad. Vieuxtemps executed in an admirable manner. Herr Alfred Jaell gave Schuman's Pianoforte Concerto, in A minor, splendidly, and was loudly applauded. He likewise gave Chopin's "Berceuse," and his own Waltz on motives from Meyerbeer's *Dinorah*. The concert concluded with a new duet, composed by MM. Vieuxtemps and Ed. Wolff, on motives from Weber's *Preciosa*. The executants were M. Vieuxtemps and Herr Jaell. In the course of the evening Herr Oberstbt performed an original Concertino and a Fantasia on Scotch airs. The concert commenced with Beethoven's Overture, Op. 124, excellently rendered by the orchestra of the Theatre.—The brothers Wieniawski gave a concert which was well attended. The following is the programme: Violin Concerto, by Mendelssohn; Sacred Air, by Stradella; Concertstück for the Pianoforte, by C. M. von Weber; "Legende et Polonaise brillante," by Henry Wieniawski; the Page's air from the *Huguenots*; Prelude, by Mendelssohn, and "Valse brillante," by Joseph Wieniawski; Drinking Song, from *Lucrezia Borgia*; Andante, by Paganini; and "Le Carneval de Venise." The military band performed, in addition to the above, two overtures.

The fifth concert of the Administration introduced Mad. Lemmens-Sherrington to a Baden audience. She sang Rode's Variations and the Shadow song from *Dinorah*, in both of which she was greatly applauded. M. Dalle Aste sang the Cavatina from Balfe's *Bohemian Girl*, Schubert's "Lindenbaum" and the "Armurer's Song," by Lortzing. The violin was represented by Herr Jehin Prume, who began by executing the second and third movement of Mendelssohn's Violin Concerto. He then played a "Fantasie brillante" of his own composition, in the middle of which one of the strings of his instrument unfortunately snapped. This may have been attributable to the great heat, but the same cannot be said of the utter want of merit displayed in the fantasie. Sig. Batta does not possess more talent as a composer than Herr Jehin Prume, though, as a mere executant on the violoncello, he is not bad. He performed a fantasie upon *Robert le Diable*; Schubert's "Ave, Maria," and a trifle called "Un Songe d'Enfant," the first piece and the last being original. M. Mortier de la Fontaine presided at the piano, but he does not keep good time. This was apparent in Mendelssohn's G minor Concerto, the last movement of which was completely spoilt, as was a Menuet of Haydn's, by the continuous *tempo rubato*. M. Mortier de la Fontaine played, however, some smaller pieces, but all in the same objectionable fashion. The band, too, which commenced the concert with Weber's overture to *Euryanthe*, did not play nearly so well as it generally does. We will complete our account of musical doings at Baden by the following *compte rendu*, taken from the columns of the *Neue Berliner Musik-Zeitung*, without, however, holding ourselves responsible for all the opinions it contains;—"This charming watering place appears, at the present moment, to be the only spot where anything really remarkable is being done in the way of music. New works succeed one another, and the public is fairly overwhelmed with musical productions. In the first place, we had, at the commencement of the month, Litolff's opera: *Le Chevalier Nahel*. It is a work very finely conceived and possessing true originality. The action occurs during the Thirty Years' War. Duke Bernhard of Saxe-Weimar is the suitor of Wilhelmine von Offenburg, but he is more in love with a young gipsy of the name of Cecilia, who is gifted with a splendid voice and loves a Swedish Cornet. The military operations of the Duke and his love affairs are managed by the Chevalier Nahel, a kind of magician. At the end of the opera, the Cornet, Max, shoots the Chevalier with a pistol, and it turns out that Cecilia is the daughter of King Gustavus Adolphus, who unites the lovers, while Duke Bernhard marries Wilhelmine. The opera was well performed. Mad. Colson sang the part of Cecilia; Mad. Faure, that of Wilhelmine; M. Balanqué, that of Nahel; M. Jourdan, that of Max; and M. Berthelier, that of Pangolan. Litolff conducted, and the opera has already been represented several times.—Another work which has pleased very much is *König Enzio*, by Abert. It is sung by the company from Carlsruhe. It had been previously successful in Stuttgart, and has now delighted every one in Baden, especially the French. The French press here and in France is full of its praise, and it is even believed that Herr Abert will receive a commission to write an opera for Paris. *Des Goldschmied's Töchterlein*, by Memtrée, still attracts. It is, by the way, remarkable what an influence German literature now exerts upon the French operatic stage, while the exact contrary was, as we all know, formerly the case. For a long time, a large number of theatrical managers, of composers and of the public, had confidence in the dramatic value of a plot, only when it was adapted from the French. Since, however, the knowledge of German literature has increased in France, a large portion of French *libretto* appear to be freely adapted from the German, a fact, at any rate,

worthy of remark. The new French operas produced here this season corroborate this observation. Membrée's opera is adapted from Uhland; Rosenhain's from Kotzebue; Litolff's has a German story, and Reyer's opera, *Maître Wolfram*, produced for the first time on the 16th August, has also for foundation the idea of a German romanticist, Callot-Hofmann, although the French adapter, M. Méry, has treated it very freely. According to German notions, *Maître Wolfram* is not a comic, but a purely lyrical opera. A master of composition loves a young orphan, who entertains, from feelings of gratitude only, a sisterly affection for him, as she already loves some one else. The master thinks his sentiments are reciprocated; but it is not long ere the truth is discovered, and Wolfram returns silent and lonely to his art again. Several of the numbers are very successful, while others, such for instance as the love duet, are wanting in inspiration. The opera is, by the way, by no means new; it is simply re-arranged. It is Reyer's first work, produced as far back as 1845 at the Théâtre Lyrique, Paris. The second opera of the evening was *Béatrice et Bénédict*, an old and dear friend from last season. Berlioz is a master *par excellence;* with him, each separate bar is original; every touch is produced by a delicate and certain hand, and if his peculiar style of fancy strikes many as strange, let them only take the trouble to study his music thoroughly, and they will be charmed with it ever afterwards. Berlioz is one of the few composers who are not to be imitated; nay, we may go much further and say, he never even repeats himself, but is always new and surprising; in a word, he is thoroughly original. That he is one of the greatest masters of composition we now possess is, at the present day, an acknowledged fact; as he is, in addition, one of the most clever contrapuntists existing, his orchestra is distinguished for an amount of animation and a richness of coloring which entrance connoisseurs. In *Béatrice et Bénédict*, Berlioz appears in a new light. He exhibits humor which deserves to be entitled truly Shakespearian, and anything like which we find only in his *Cellini*. In this instance, too, the composition of his orchestra is as simple as possible, and completely refutes the charge brought against him pretty often of being able to work only with large masses and of requiring gigantic chorus. Space will not permit us to go into details. We may mention, however, that, this year, two pieces have been added to the second act: a charming women's trio (A flat major), one of the most beautiful pieces in the whole opera, and a bridal chorus (continuing the trio), behind the scenes (E major). Madame Charton-Demeur again sang Béatrice, and in a wonderful manner. This lady is a real and a great artist, who knows how to combine singing, conception and acting into such a harmonious whole, that any composer who obtains her as the interpretress of his works may consider himself fortunate. Her blamelessly beautiful impersonation was the gem of the evening. Next to her comes M. Jourdan, who is admirably adapted for the part of Bénédict, and is generally, in our opinion, a thoroughly sympathetic artist. His performance suffered somewhat, however, on this occasion, from the fact of his not feeling quite as much at home in his new character as an artist must feel if he would exert his powers with absolute freedom. The parts of Hero and Ursula found in Mesdames Henrion and Faivre less talented representatives than they had last year; M. Raynal was respectable as Claudio; in M. Balanqué, Don Pedro, we greeted an artist who is always welcome, while M. Hengel was very comic as "Somarone," only the part was too high for him. The choruses went well, and the orchestra was admirable, Berlioz himself conducting. When he made his appearance, he was received most flatteringly both by the orchestra and the audience. Most of the pieces were loudly applauded. Madame Charton was recalled after her grand air, while the same compliment was paid to Mesdames Henrion and Faivre, after the transportingly beautiful Duet-Nocturne in E major, at the conclusion of the first act. Thus this opera has once again gone brilliantly through the ordeal of public opinion: may it now pursue its course with the like success at other theatres. Weimar was the first to follow up the initiative taken by Baden. The opera was performed there successfully last season, and will be repeated next month.—M. Meyerbeer has arrived.

Baden.—Mad. Viardot-Garcia appeared lately in Gluck's *Orpheus* with great success. The King of Holland, who is here incognito, as the Count Van Brugge, has made her a present of a valuable bracelet as a token of his admiration. Queen Augusta of Prussia, also, has highly complimented her.

Naples.—The San Carlo is to be let on lease for three years, commencing October 1st. It has been decided that the State shall allow a yearly subsidy of nearly 400,000 francs.—At the funeral service in memory of Col. Nullo, who fell in the Polish struggle, a symphony by Bottesini was performed. All the papers speak very highly of it and pronounce it a masterpiece. A mass by Zingarelli was sung, on the same occasion, by Mirale, Debassini, and Negrini.

Brunswick.—It appears that during the last dramatic and operatic year 44 different operas were performed at the Ducal Theatre. This is a considerable number in itself, but its value is heightened by the fact that the repertory consists almost exclusively of the best operas extant. In the bills we find the names of Mozart, Rossini, Bellini, Beethoven, Weber, Kreutzer, Auber, Méhul, Halévy, Flotow, Lortzing, W. Müller, Meyerbeer, Donizetti, etc.—*Der Freischütz* was performed eight times; *La Muette* and *Don Juan*, 4 times; *Die Rose von Erin*, 5 times; *Guillaume Tell*, *Das Nachtlager in Granada*, *Lucia di Lammermoor*, *Die Beiden Schützen*, *Der Waffenschmied*, *La Juive*, *Indra* and *Les Huguenots*, 3 times each; *Norma*, *Der Wildschütz*, *La Sonnambula*, *Tannhauser*, *Der Zweikampf*, *Martha*, *Fidelio*, *Il Barbiere*, *Joseph*, *Le Maçon*, *Il Trovatore*, *Rigoletto*, *Czaar und Zimmermann*, *Hernani*, *Richard Löwenherz*, *Schwesters von Prag*, and *La Reöle*, twice each; *Dinorah*, *Fra Diavolo*, *Les Dragons de Villars*, *Le Domino Noir*, *Gustave*, *Le Nozze di Figaro*, *Le Philtre*, *La Fille du Régiment*, *Roméo et Juliette*, *Zampa*, *Le Prophète*, *Les faux Monnayeurs*, *Die lustigen Weiber*, and *Lucrezia Borgia*, once each.

Vienna.—Great progress is being made with the new Opera House, although the internal decorations will not be commenced before the beginning of next year. The building, when quite full, will contain 3000 persons; 430 stalls; 250 seats, and standing room for 200 persons in the pit; 98 boxes, 32 being on the pit-tier; 30, on the first tier, 30, on the second tier; and 6 on the third tier. The third tier contains, moreover, 170 stalls, and 280 unreserved seats. On the fourth tier, there are 90 stalls, and 400 unreserved places. The Imperial private box will be on the right of the stage, and the Grand Ducal private box, on the left, while the Imperial state box will be in the middle of the house.

Lyons.—M. Luigini replaces M. Hainl as conductor here. Besides Mad. Cabel and Dulaurens, Madlle. Lagye is engaged for the next season.

Hamburgh.—The season of the Italian Opera Company was announced to begin on the 10th September, under the management of Sig. Merelli. The great attraction is Adelina Patti.

Wiesbaden.—Mad. Jenny Lind Goldschmidt was here at the beginning of the month.

New York.—Madlle. Felicita Vestvali, the singer, has just died, of aneurism of the heart.

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OPERATIC ACADEMY.

MR. HOWARD GLOVER, Composer of the Operas "Rory Bias," "Once too Often," "Amina," the Cantatas "Tam o' Shanter," "Comala" &c., respectfully announces that he has OPENED AN ACADEMY for the STUDY and PRACTICE of OPERATIC MUSIC. Students, besides private instruction, will have the advantage of rehearsing together, rehearsing occasionally upon the stage of one of our Metropolitan theatres, and when sufficiently advanced of taking part in public performances. They will thus acquire a complete knowledge of all the standard operas with the dialogue, recitatives, concerted pieces, and stage business (so embarrassing to novices), which, as we have no regular provincial opera houses, it would be impossible for them to gain by any other means. The success which attended the Musical and Dramatic Academy, which Mr. Howard Glover instituted in conjunction with his mother, the late celebrated actress, some years ago, affords the reasonable ground for the belief that, with increased experience, he may again be honored with the confidence of the musical world. The study of Oratorios will also form a part of the course of instruction, and the advantages of the school will be open to efficient amateurs as to professional students. Terms (6 guineas per quarter (exclusive of the hire of music), paid in advance. A fee of half-a-guinea charged for trying the voice and giving professional opinion. There will also be classes for the study of the Italian, French and German languages, a knowledge of which is so important to the musical artist. All applications to be made, in the first instance by letter, addressed to Mr. Howard Glover, at Messrs. Duncan Davison's Music Warehouse, 244 Regent-street.

MISS PALMER begs to inform her Friends and Pupils that she will return to town MONDAY, October 19th. All letters to be addressed to her residence, Sherwood Cottage, Park Village East, Regent's Park, N.W.

MISS HELEN HOGARTH, Teacher of Singing, begs to inform her Friends and Pupils that she has returned to Town. 69 Great Russell Street, Russell Square.

MDLLE. LOUISA VAN NOORDEN (Soprano) begs to announce her return to London for the Winter Season. Communications respecting engagements for Concert and Oratorio in town and country to be addressed (as usual) to her residence, 115 Great Russell Street, Bloomsbury.

Mdlle. L. VAN NOORDEN will sing 17th and 24th October in Glasgow, and is free to accept engagements en route.

MDLLE. PAREPA will conclude her engagements in Berlin and Leipzig the last week in October, and will be in London on the 1st of November. All communications to be addressed to her residence, 36 Hunter Street, Brunswick Square.

MR. AND MRS. G. A. MACFARREN inform their Friends and Pupils that they have removed to No. 7 Hamilton Terrace, St. John's Wood, N.W.

MR. AGUILAR begs to inform his friends and pupils that he has returned to town, to resume his professional engagements.

MR. HANDEL GEAR, Professor and Teacher of Italian, German and English Singing, begs to acquaint his Friends and Pupils that he has returned to town. 22 Upper Seymour Street, Portman Square, W.

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THE GRAND OPERA IN PARIS.*

The Opera, that large theatre, with its large orchestra, its numerous chorus, its liberal subsidy, drawn from the State, its extensive company, and its immense amount of scenery, resembles, in many particulars, the stork in the fable. At one time, we behold it sleeping on one leg; at another, it shapes it course to the most shallow pieces of water, in search of food, and does not despise even the gudgeon, at which its gorge generally rises, and whose name alone is sufficient to offend its gastronomical pride. But the poor bird is wounded in the wing; it walks, because it cannot fly, while its legs are the less likely to bear it to its destination, since it does not know to what point of the compass it shall turn.

The Opera, like all other theatres, desires money and honor, reputation and good receipts. Great successes procure it one and the other; meritorious works often achieve a triumph, but great composers and skilful authors can alone supply them. Yet such works, sparkling with intelligence and genius, cannot display all their living beauty, except by means of an animated, noble, warm, tasty, faithful, grandiose, brilliant and inspired performance. The excellence of the latter, however, depends not merely on the choice of those who carry it out, but on the spirit which actuates them. This spirit might certainly be a good one, but, for some time past, the conviction has forced itself upon every one that a perfect passion for mediocrity sways the Opera. Despite the best intentions in the world, it works itself up into enthusiasm for dullness, is inspired with admiration for insipidity, glows for inanity, and becomes poetical for prose. Since, moreover, it has long perceived that the public, who from sheer weariness have grown indifferent, allow everything offered them to pass by unheeded, without either praise or blame, it has justly concluded that it can do as it likes in its own house, and, without fear, give itself up to all the impulses of its passion for erecting altars to mediocrity and strewing incense before it.

In order to achieve so successful a result, the Opera—seconded by those of its agents, whose happy disposition asks nothing more than that they should be left to themselves—has so worn out, used up, and obstructed in their soaring flight, all its artists, that many of them, hanging their harps upon the willows of the bank, have stood still and wept, while others have begun, from indignation, to hate their calling. Many have dozed off into a slumber, while the philosophers among them, as they pocket their salaries, laughing, parody Mazarin's expression thus: "The Opera does not sing, but it pays."

The orchestra alone causes the Opera great trouble in the task of subjection. The majority of its members, consisting of virtuosos of the first rank, belong to the orchestra of the Conservatory; these gentlemen consequently are to a certain degree connected with the most elevated kind of art, and with a select public; hence arise the ideas which they have imbibed, and the resistance which they have offered to the attempts to subject them. But there exists no artistic organisation whose flight may not, in course of time, be stopped, whose fire may not be extinguished, whose vigor may not be diminished, and whose bold progress may not be arrested by the continuous performance of bad works. "Ah! you laugh at my singers, do you?" says the Opera to them frequently. "You make merry with my new scores, do you, gentlemen of the orchestra? I will soon bring you to your senses. There is a piece with no end of acts, with the beauties of which you shall be made acquainted. As a general rule, three rehearsals would suffice for it; but you, however, shall have twelve or fifteen; make haste slowly. We will perform the work ten times consecutively till no one goes to hear it; we will then proceed to another of the same sort and of the same degree of merit. I have the honor of now offering you an opera scribbled off in a hurry and full of galopades. You will study it with as much care as the preceding one, and a little later you shall have one from a composer who has never written anything else. You complain that the singers never keep tune or time; they, on their side, complain of the strictness of the accompaniment; for the future you must accommodate your *tempo* to that of the singers; you must rest upon any particular note, whatever it may be, until they have finished, and then even give them time to recover their breath."—Thus, I am afraid, the poor, fine old orchestra will gradually sink into dependency, then into morbid somnolency, then into languishing debility, and lastly into mediocrity, that abyss down which the Opera drives all connected with it.

The chorus is brought up after another fashion. In order not to be under the necessity of applying to the chorus the troublesome system hitherto employed with such slight success for the orchestra, the Opera endeavours to replace the choristers of the old school by choristers of the new, that is to say by choristers of only moderate ability. But, in this instance, it overshoots its mark, for, after a short time, the new choristers become so bad, that they are no longer adapted for the especial style, that of mediocrity, for which they were expressly engaged.

And what is the system pursued for studying new works! In the first place, no one thinks at all about them. Subsequently, when those concerned awake to the conviction that they ought to think about them a little, they give themselves up to repose; and, confound it, they are right! They must not expose themselves, by too great exertion, to a premature exhaustion of the mind! By means of a series of efforts so wisely managed, they, at length, succeed in calling a first rehearsal. On the day appointed for the latter, the manager gets up early, shaves hurriedly, rates his servant several times for his slowness, rapidly swallows a cup of coffee, and—starts for the country. A few singers are kind enough to attend the rehearsal; gradually there are actually five assembled. The time for beginning being fixed at half-past twelve, these five chat quietly about politics, trade, railways, fashions, the funds, the ballet and philosophy, till about two. The repetitor then ventures to observe that he has been waiting a long time, and requests the artists to be good enough to take their parts, so that they may know what they are about.

On hearing this request, everyone decides upon having his part given him. He looks through it a minute, shakes the sand from it, cursing the copyist the while, and begins to prate a little less. "But how shall we manage to sing! The first piece is a sextet, and we are only five? That is to say: we were five, for M. S——— has left; his lawyer has just sent for him on important business. We four cannot rehearse a sextet." Hereupon, they all slowly go away as they came. The next day, there can be no rehearsal, because it is Sunday; neither can there be one on the day after, for it is Monday, when the theatre is open in the evening, and even those artists who are not obliged to play rest upon their laurels and think of the trouble their comrades will have to undergo. Well, then, Tuesday! It strikes one. The two singers who did not put in an appearance on the former occasion enter, but not one of the others arrive. At a quarter to three, however, everyone is present, with the exception of the second tenor and first bass. The ladies are most charming, and overflowing with admirable humor. One of them suggests that they should begin the sextet without a bass.

"It will not matter, and each of us will at least become acquainted with his or her part," she observes.—"One moment, ladies and gentlemen," says the repetitor; "I will just look at the music . . . . . this—chord—I can scarcely make out the notes. It cannot be expected a man should play a score of twenty lines *prima vista*."—"Oh, you do not know the score yet, and, notwithstanding that, would teach us our parts, eh?" says the somewhat forward Mad. S———. "My dear Sir, the best thing you could do would be to study it before coming here." "As you could not do so for your part, reading music not being one of your accomplishments, I cannot certainly address the same request to you, Madam," replies the repetitor,—"Come, let us begin!" cries D——— impatiently. (Ritornel, recitative by D——— Harmony in F major. Ah! an A minor). "M———, that is your mistake!" ——"How can I have sung A flat when I have not opened my lips?"—"Good evening, everybody," says D———, getting up. "You are all very clever, but you are not attentive. Besides, it is half-past three, and there are no rehearsals after three. To-day is Tuesday, and, probably, I may have to sing next F iday in the *Huguenots*. I must take care of myself. Moreover, I am hoarse, and it was only from an excess of zeal that I came to rehearsal at all. Hem! Hem!" Upon this, everyone takes his departure. The eight or ten following rehearsals resemble more or less the first. In this way a month passes before rehearsals of a somewhat more serious character are held three times a week. This makes twelve rehearsals a month. The manager does all he can to stir up the artists to exertion by his absence, and when a one act opera, after

* From the *Niederrheinische Musik-Zeitung*.

being announced for the first of April, is really brought out at the end of August, he may justly say, pluming himself upon the fact: "It is only a trifle; we got it up in forty-eight hours."

BEETHOVEN IN SATURN'S RING.

The Mediums.*

The world of music is, at the present moment, deeply agitated; all the philosophy of Art seems to be overturned. People generally believed, only a few days ago, that the Beautiful in music was, like Ugliness, absolute; that is to say, that a piece that was beautiful, like a piece that was displeasing or mediocre, for persons who call themselves persons of good taste, was also beautiful, displeasing, or mediocre for every one, and consequently, for people without taste or education, the result of this consoling opinion was that a masterpiece capable of causing tears to flow from the eyes of a person residing at No. 58 Rue de la Chaussée d'Antin, Paris, or of boring or disgusting him, must necessarily produce the same effect upon a Cochin-Chinese, a Laplander, a Turk, or a porter of the Rue des Mauvaises Paroles. When I say *people believed*, I mean by *people*, savants, doctors and simple-minded individuals, for in these questions great and little minds are alike, and *qui ne se ressemble pas s'assemble*. As for myself, who am not a savant, a doctor, or a simpleton, I never quite knew what to think of those grave questions of controversy; I believe, however, that I believed nothing at all; but, at present, I am sure, my opinion is fixed, and I believe much less in the Absolutely-Beautiful than in unicorn's horns. This is why I beg you not to believe in the horn of the unicorn. It is now proved, beyond the possibility of a doubt, that unicorns exist in several parts of the Himalayas. We all know the adventure of Mr. Kingsdom—the celebrated English traveller, astonished at meeting with one of these animals, which he believed fabulous (that is what becomes of believing anything), looked at it with a degree of attention offensive to the elegant quadruped. The unicorn, irritated at this, rushed upon Mr. Kingsdom, pinned him to a tree, and left in his breast a long piece of its horn as a proof of its existence. The unfortunate Englishman could never recover from the shock.

At present, I must say why, for some little time, I am sure I believe that I do not believe in the Absolutely-Beautiful in music. A revolution ought naturally to take place, and really has taken place, in philosophy, after the marvellous discovery of table-turning by the aid of the mediums, of the conjuring-up of spirits and of spiritual conversations. Music could not remain beyond the reach of so important a fact, and continue isolated from the world of spirits; being, as it is, the science of the Impalpable, the Imponderable and the Indiscernable. A great many musicians, therefore, put themselves in communication with the world of spirits or of mind (as they ought to have done long ago). By means of a deal table, of very moderate price, on which you place your hands, and which, after some minutes' reflection, begins lifting one or two of its legs in a manner, unfortunately, to shock the modesty of English ladies, you succeed not only in calling up the spirit of a great composer, but in entering into a regular conversation with him, and in forcing him to answer all sorts of questions. But more than this, if you set about your task properly, you can compel the spirit of the great master to dictate a new work, which issues entire and hot from his brain. As with the letters of the alphabet, it is agreed that the table, raising its legs and striking upon the floor, shall give so many knocks for a C, so many for a D, so many for an F, so many for a quaver, so many for a semi-quaver, so many for a quaver rest and so many for a semi-quaver rest, &c. I know what the reader will remark: "It is agreed, you say? Agreed with whom? With the spirits evidently. But, before the agreement was made, how did the first medium manage to find out that the spirits did agree?" I cannot tell you; but what is certain, is that this fact is certain; besides, in these grand questions, you must allow yourself to be absolutely guided by your internal senses, and not be too particular.

Well then, already (as the Russians say), the spirit of Beethoven, who inhabits Saturn, was conjured up. That Mozart inhabits Jupiter is known to every one; one would think that the author of *Fidelio* ought to have selected the same star for his residence; but no one is ignorant that Beethoven is somewhat savage and capricious; perhaps, too, he may feel some unavowed antipathy against Mozart. But, however this may be, he inhabits Saturn, or, at least, his ring. Well, last Monday, a medium who is very familiar with the great man, and does not dread putting the latter in a bad humor, by causing him to make so long a journey for nothing at all, places his hands upon the table for the purpose of sending to Beethoven, in Saturn's ring, the *order* to come and talk a little with him. The table immediately began to make indecent movements, raising its legs, and showing that the spirit was near. We must confess that the poor spirits are very obedient. During his lifetime, Beethoven would not have put himself out of the way to go only from the Kärnthner Thor Theater to the Imperial palace, had the Emperor of Austria begged him to come and pay him a visit, but now he leaves Saturn's ring, and interrupts his profound contemplations, to obey the *order* (mark well the word) of the first person possessing a deal table.

Such is death, and thus does it change one's disposition! How right Marmontel was to say, in his opera of *Zémir et Azor*:—

> "Les esprits, dont on nous fait peur,
> Sont les meilleures gens du monde."

But so it is. I have already warned you that, in questions of this kind, you must not be too particular.

Beethoven arrives, and says, by means of the legs of the table: "Here I am!" The delighted medium taps the master's stomach. "Come, come," you will observe, "you are giving utterance to absurdities! You don't mean it!" "Yes I do. You have already spoken of brain in allusion to a spirit. Spirits are not bodies." "No, no, they are not. But you are perfectly well aware they are semi-bodies. That has been satisfactorily explained. Do not interrupt me again with such futile observations." I continue my melancholy recital. The medium, who is himself a semi-spirit, gives then a semi-knock on Beethoven's semi-stomach, and, without ceremony, begs the semi-god to dictate a new sonata. The other does not wait to be pressed, and the table begins capering about. Some one writes from its dictation. As soon as the sonata is taken down, Beethoven leaves to return to Saturn. The medium, surrounded by a dozen stupefied spectators, approaches the piano, performs the sonata, and the stupefied spectators become dumbfoundered listeners, on finding that the sonata is not a semi-platitude, but a complete platitude, a piece of nonsense and stupidity.

How can we now believe on the Absolutely-Beautiful? It is certain that, on going to inhabit a higher sphere, Beethoven could only have become perfect. His genius must have increased and grown more elvated than before, and, when dictating a new sonata, he must have desired to give the inhabitants of the earth an idea of the new style he has adopted in his new abode, an idea of his *fourth manner*, an idea of the music executed on the Ennéida in Saturn's ring. Yet this new style is precisely what we petty musicians of a petty and sub-Saturnian world call a flat, stupid and insupportable style, and which, far from transporting us to the fifty-eighth heaven, irritates and disgusts us. It is enough to make one lose one's reason, were that possible.

We must, therefore, believe that the Beautiful and the Ugly, not being absolute and universal, many productions of the human mind which are admired upon earth will be despised in the world of spirits, and I find myself authorised in concluding (by the way I have long believed such to be the case), that operas performed and applauded every night, even at theatres which modesty does not allow me to mention, would be hissed in Saturn, in Jupiter, in Mars, in Venus, in Pallas, in Sirius, in Neptune, in the Great and the Little Bear, and in the constellation of Bootes. In a word, that they are infinite platitudes for the infinite universe.

This conviction is not calculated to encourage those who produce a great deal. Many of them overwhelmed by the sad discovery, have been taken ill, and many, it is said, pass into the condition of spirits, that is to say, become all mind. Fortunately the process will be a long one.

Pesth.—A new operetta, *Was ist Lie be?*—words by Herr Morländer, music by Herr Weidl, conductor at the theatre here—has been produced with great success.

Turin.—During the Carnival, a new opera, by Bazzoni, will be produced. It is entitled, *Maria di Ricci*.

* The above skit is taken from M. Hector Berlioz's last work, *A Travers Chants*.

THE TRUTH ABOUT THE "MARSEILLAISE."

An anecdote supplied by the imagination of M. de Lamartine, in *Les Girondins*, concerning the "Hymn of the Marseillais," has just called forth a letter setting matters in their real light, and addressed to the *Courier du Bas-Rhin* by the Baron de Schauenburg. The contents of this letter agree with contemporary traditions collected from several biographical dictionaries, but they do not furnish any information with regard to the essential point of the composition of this celebrated air, the accents of which inflamed the courage of the heroes of the first French Republic. It is upon this subject that I am about to throw an unexpected light.

Rouget de l'Isle did not compose the music of the "Marseillaise;" the proof of this I will addnce presently. He was a Captain of Engineers, employed at Strasbourg in 1792, at the period of the declaration of war, and shared in the patriotic enthusiasm with which all the garrison was seized at this important piece of news. In his excitement, he composed, under the title for a "Chant de Guerre," the energetic strophes, of which the commencement—

"Allons, enfants de la patrie,
Le jour de gloire est arrivé!"

—was prophetic. Copies of the verses were rapidly spread about. They were sung to an operatic air then popular, and to which I think they were written. One of the copies of Rouget de l'Isle's "Chant de Guerre" having been taken to Paris, fell into the hands of a good musician known by the name of Navoigille, though his real name was Julien. An ardent republican, Navoigille was moved by the perusal of the verses, and immediately produced the sublime song which has ensured their immortality. Like all my contemporaries, I long believed that the author of the words wrote the music as well. I thought so even when I published the article on Rouget de l'Isle in the seventh volume of the first edition of *La Biographie Universelle des Musiciens* (1841). I made the acquaintance of Rouget de l'Isle in 1809, at the house of my pupil, Madame Gail, who wrote the two operas of *Les deux Valets* and *La Sérénade*. He often visited this remarkable woman, who was very friendly towards him, writing down the romances which he composed by instinct (for he was only a very *mediocre* musician), and composing the pianoforte accompaniment. I felt, I confess, astonished that, with so poor a musical education, he should have been able to create the melody, so fine, so regular and so rhythmical, to which he is indebted for his reputation; but no doubt had ever been entertained as to its paternity, which I had no reason to question. In consequence of a fortunate accident I became possessed, in 1847, of two collections, which I would perhaps be impossible to form at the present day. The first consists of all the revolutionary and republican songs, in little flying sheets; the other contains all the pieces composed by Gossec, Catel, Lesueur, Cherubini, Jadin, &c., for the fêtes of the Republic, for the Champ de Mars, and for the Temples of Reason. My readers may imagine my astonishment on finding in the former of these collections, among the little sheets which were sold in the time of the Convention, and then of the Directory, for *six sous*, at the doors of the theatres, and which contained patriotic songs, and the songs of the new operas, the song of the "Marsellaise," with this title, "Marche des Marseillais, paroles du citoyen Rouget de l'Isle, musique du citoyen Navoigille: à Paris, chez Frère, passage du Saumon, où l'on trouve tous les airs patriotiques des vrais sans culottes!" ("The March of the Marseillais, words by the Citizen Rouget de l'Isle, music by the Citizen Navoigille: Paris, published by Frère, Passage du Saumon, where may be had all the Patriotic Airs of the real Sans Culottes.") Another copy of the same song, with a guitar accompaniment, has for its title simply "Marche des Marseillais, musique du citoyen Navoigille, accompagnement de guitare par le citoyen Mathieu."—The March of the Marseillais, music by Citizen Navoigille, guitar accompaniment by Citizen Mathieu. At the bottom we read, "Au magasin de musique à l'usage des fêtes nationales, rue Joseph, section de Brutus."—To be had at the establishment for the sale of music for the national fêtes, Rue Joseph, section of Brutus.

We know that the "Vrais Sans Culottes," or Terrorists, enjoyed a political existence of about only eighteen months, in 1793 and 1794, up to the month of July. It was, therefore, in 1793 that the "Marseillaise" was known to every one as the work of Navoigille, for the musical portion at least, and that it was publicly sold and hawked about under his name, without any objection being raised by Rouget de l'Isle, either then or subsequently. When Rouget de l'Isle wrote the words of the hymn, he fancied that he was merely composing a few verses suited to the state of affairs at the moment, and did not forsee the influence they would derive from the melody. Michaud, jun., who was personally acquainted with Rouget de l'Isle, says, in the supplement to the *Biographie universelle* (vol. 80, p. 57), "That it was while singing the hymn that the Marseillais attacked the Palace of the Tuileries on the 10th August, and that from this fact it derived the name of the 'Marseillaise,' of which the author had not thought." He adds, "He deplored at a later period these mournful results, and, as is well known, the too frank manifestation of his dissatisfaction caused his arrest during the reign of terror. He was not released from prison before the fall of Robespierre, when he took up his residence in the capital." Being settled at Paris, where the "Marseillaise" was sung at the work—as far as the music went—of Navoigille, it was then he ought to have publicly protested, had the music been his, but he did nothing of the kind. Moreover, he published, in the year V (1797), an octavo volume, with the title of *Essais en Vers et en Prose*. In it we find the words of the "Marseillaise," which is called simply a "chant de guerre," or "war song," but we do not meet a word relating to the music. It was not till nearly thirty years later that Rouget de l'Isle published the music of the hymn under his own name, in a collection entitled, *Cinquante chants, français, paroles de différents auteurs, mis en musique par Rouget de Lisle*. Paris, l'auteur, 1825, in 4to gravé. Navoigille had been dead fourteen years.

I think I ought not to conclude this article without giving some biographical details concerning the composer of so fine a song, which, even in the absence of any other title, would suffice to render his name worthy of being handed down to posterity.

Guillaume Julien, surnamed Navoigille, a composer and violinist of some talent, was born at Givet (Ardennes), in 1745. He left that town for the purpose of studying music in Paris, where a lucky chance procured him the acquaintance of a noble Venetian, who, charmed with his natural good qualities, conceived a regard for him, gave him a lodging in his own house, and conferred upon him the name by which he was known. Subsequently, Monsigny procured his admission into the household of the Duke of Orleans. After the death of that prince Navoigille sought a livelihood in the resources of his art. He had gained a good reputation as conductor by the talent he had exhibited when conducting the band at the concerts of the Olympic Lodge, concerts which were then celebrated, and for which Hadyn had written six fine symphonies. Navoigille was a good violinist, and opened, in his own house, a gratuitous course of instruction on his instrument, the most remarkable product of this course being the eccentric Alexandra Boucher.

In 1789, Navoigille entered, as chief of the second violins, the excellent Italian Opera established in the Théâtre Feydeau, then called the Théâtre de Monsieur. Five years later he resigned this place, and accepted that of conductor at the Pantomime Nationale, afterwards known by the title of Théâtre de la Cité. He still conducted here in 1797, but the bankruptcy of the manager left him without employment, and in 1799 from easy circumstances. When Flautado arrived (in 1805) to conduct the band of Louis Bonaparte, King of Holland, he got his friend Navoigille an engagement in the orchestra. The union of Holland with France caused Navoigille to return to Paris, where he died, in the month of November, 1811.

Navoigille wrote for the Théâtre de la Pantomine Nationale some few works, among which public attention was attracted to the *Heroine Suisse*, the music of which exhibited melodic novelty. He published, moreover, sonatas, duets, and trios for the violin. They obtained a certain amount of success, but the most glorious title, the title which will endear his name to posterity, is that of the creator of the "Marseillaise."

FETIS, Sen.

MILAN.—The following are the particulars relative to the intended Quartet Society at Milan:—A Musical Academy is to be established under the title of the Quartet Society of Milan, upon the following regulations:—1st, The aim of the association is to encourage the students of music—(*a*) By public trials, (*b*) by prizes, (*c*) by the publication of a Musical Gazette under the direction of the society. 2ndly, The society to be composed of—Patrons, ordinary members, corresponding members. 3rdly, The patrons to consist of musical amateurs, who are to pay 40 Italian francs annually, in two half-yearly payments, besides an entrance fee of 20f.; Ordinary Members, by right—Artists and professors exercising their art, who will pay 25f. yearly, in two portions as above, and an entrance fee of 10f.; Corresponding Members —Those who reside out of Milan, who are to pay 20f. yearly. 4thly, Patrons and ordinary members to be entitled to a copy of the prize composition, to the Gazette published by the society, and to free admission to the public trials, each patron to be entitled to two tickets; the corresponding members to enjoy the same privileges, except the admission to the public performances. As soon as sixty signatures of patrons shall be received the society will be declared constituted, and the members will be invited to a meeting with the view of choosing a President, &c., and naming a Commission to be charged with the composition of rules and statutes for the society, which will be afterwards discussed in a subsequent general meeting. Subscriptions will be received at Ricardi's Royal Musical Establishment, Piazza delle Scala, and No. 1, Via degli Omenoni.—TITO RICORDI, *Promoter.—Milan, Sept.* 1, 1863.

HORSLEY'S *DAVID* AT VICTORIA.

It is something upon which to congratulate both the colony and the musical world, namely, the fact of Victoria possessing the materials for producing so very important a work as an original oratorio. Nationally considered, it is in the very highest degree suggestive, indicating as it does that the community in which it is produced has arrived at that very high state of social refinement which pre-supposes the existence of a vast number of conditions, each one itself also indicative of a very high degree of progressive advancement. It is impossible not to be struck with the rapidity of development that has marked our career of six and twenty years, from a state of the most pristine simplicity to that which includes all those ingenious contrivances which Art, in a thousand different modes, presents for the acceptance of our senses. The subject of Victorian progress is so constantly commented on, that to refer to it is but the revival of a hackneyed theme, and yet an original lyric work belonging to the very highest class, is a circumstance so startling in its character that its consideration, apart from the reflections to which it gives rise, is impossible. It may be said that Victorian progress is not genuinely indicated by the mere fact of an English musician producing his work in Australia, and no doubt when a native Australian shall have done what Mr. Horsley has just accomplished, we shall have still more reason to boast of our achievements. But it is not a little thing to find an English composer abiding among us, and himself conducting the first performance of a work which, if it has not been composed in the colony, has, no doubt, received here those final elaborations and embellishments which are sometimes all-important in giving character and expression to a production. It is not unimportant, moreover, to remember that we possess the means of giving audible utterance in so effective a manner, to the conceptions of a composer. It should be borne in mind that the organization of a competent chorus, and the bringing together executants to interpret the instrumental portions of a lyrical production like that performed last night, is in itself a labor demanding much careful attention, and requiring no little capacity for developing latent capabilities. We must have made great advances in orchestral practice before a composer would feel secure in entrusting the presentation of his work to a large number of persons, any one of whom being deficient in power, or unpractised in execution, might readily endanger its success. The great labor and unwearied zeal demanded of Mr. Horsley in having so far disciplined the forces at his command, that the production of his oratorio was, taking it as a whole, a marked success, is worthy of special chronicle. We are assuming that this is the first time Mr. Horsley's *David* has been performed at any time. We are not aware of its having been made known to the world in England, but if it had been the difficulties of producing it here would have been lessened in no sensible degree, and, therefore, all the merit it possesses is to be taken without any qualification; for in the more established lyric works, there are certain defined modes of treatment which, having been suggested, from time to to time, as they have been presented, have been adopted as rules from which it would be a kind of musical heresy to depart. Mr. Horsley's oratorio possesses no such advantages, and, therefore, its absolute excellence is all the more deserving of mention. In selecting his theme, he has been very happy in taking a subject presenting the very greatest possible variety of dramatic incident. The history of the "Sweet Singer of Israel" is a romance of the most striking kind. His career is a succession of startling episodes, each one dramatically colored so highly, that its expression through the medium of musical numbers seems to invite the genius of a composer. What, for example, can be more suitable for this purpose than the scene wherein he first emerges from his lowly occupation of a shepherd boy. He has heard the martial sounds from afar, denoting the excitement and consternation of the people as they are contemplating the approach of their dreaded enemy, in the person of their champion, the giant Goliath. He quits the tending of his flocks, and nears the plain where the terrible conflict is about to take place. His breast is full of patriotism, and his heart is beating wildly to avenge the insult offered to his people. But he is slighted for his youth, and blamed for his presumption, and when to the reproof of Eliah he replies, "What have I now done, is there not a cause?" he expresses the whole of his history in epitome. Mr. Horsley has availed himself of the opportunity to denote with appropriate emphasis the special significance of this rejoinder, and it serves well to illustrate the nature of the rest of the work. This, however, does not commence at this point, and it is only fair to the composer to state that he does not profess in the oratorio to have adhered necessarily to any presumed limits, defining the boundaries of a strictly dramatic story. His intention is rather to present a series of isolated passages, illustrative of the life of the warrior king, than to sketch his biography. He has ingeniously turned to account those psalmodic utterances which reflect so minutely the inner life of him who wrote them, and thus in this way he has made the principal character in his work the exponent of the conditions and feelings which are felt to be the result of the events taking place. He opens with a choral recitative of a passage describing the displeasure of God at the sin of Saul, after which there is a lamentation full of tenderness and regret at the decadence of the hope of Israel. To this naturally follows a prayer of supplication, that the evil impending might be averted; and so on, from the beginning to the end of the work, there is, notwithstanding the fact that its consecutiveness is not to be insisted upon, a gradual transition and a natural connection which takes away from it any quality of suddenness or abruptness. Thus, the distinguishing character of the oratorio is, if we may so express it undulating. It does not distract by the violence of ad captandum appeals to the imagination. It secures the assent of the judgment by a kind of tender solicitation of the other faculty. It suggests many pictures, and these are neither strongly opposed as to their lights and shadows, nor colored obstrusively nor garishly. Neither is this subdued tone produced at a sacrifice of the characteristic effect necessary to be brought about. And this we held to be genuine Art, as contrasted with mere specionsness and display.

It would be impossible, without entrenching on the limits of our available space, to go into a detailed analysis of *David*. It is eminently creditable to its author that he has been able to surmount the difficulties inevitably attendant upon its production, and the Philharmonic Society may felicitate itself that its affairs are under the control of so able and accomplished a musician.

If we were to specialise any portions of the work as more particularly worthy of favorable comment, we might especially mention the air for the tenor voice —"The Lord is my Shepherd." This is full of the most delicate and softly flowing melody, eminently suggestive of the poetic and devout spirit which inspired the words. The chorus beginning—"The king shall joy in thy strength," is replete with sweetness, and it lingers on the ear with a charming persistency. The trio for two soprano and tenor, "How amiable are thy dwelling places," is also to be ranked among the higher beauties, and the concluding Hallelujah chorus is grand and spirited in a very high degree. In the merits of the performers it would be unjust to speak other than in terms of commendation. They were all manifestly actuated by the most praiseworthy endeavor to aid their conductor in bringing out his work with the utmost effect of which the resources at his command were capable, and though once or twice there was observable a little unsteadiness in the main volume of the chorus, there was no evidence whatever of any disposition to do other than the most perfect justice to the important work of presenting with all possible completeness an oratorio composed and conducted by a maestro resident in this remote colony of Victoria.—*Melbourne Herald*, July 1st., 1863.

A Pipe and Tabr Remarks.—The theatrical journals are notorious for their absurd and incomprehensible advertisements, but they have lately been indulging in one more ridiculous than usual. A gentleman, who announces himself to an astonished public as a popular tragedian, offers to prepare people for the stage, and bids them apply to the manager of a theatre in Soho—a few doors, in fact, "above that elegant establishment." But he winds up with the following charming sentence, in which he states that a young lady, whose performance of a Shakspearian character "has won golden opinions from all sorts of people is a pupil, of"—the popular tragedian—"and to whom she is principally indebted for her success." There is a delicious modesty about that last assertion! Even were such the case, the popular tragedian is hardly the person to publish it, but it is in truth hard to say what the popular T. can have done, except as a sign-post to point the way he did not go himself; unless, like the Spartan hero, he showed what evils were to be avoided. It could hardly be the learning of English that the lady studied under "and to whom."—*Liverpool Porcupine.*

A Night's Adventure.—The following anecdote, which bears a strong resemblance to a *canard*, has lately made the round of the continental press:—"Meyerbeer was very nearly passing a night in Baden, there was not a single, without a roof over his head. He waited to hear Naudin (?), and telegraphed for apartments and a place at the theatre. The message was signed only "Meyer." The hotel was full, and the crowd at the theatre great. No one felt any inclination to put himself out of the way to oblige a gentleman rejecting in the rather ordinary name of "Meyer," and so the celebrated composer, on his arrival in the evening, found neither apartments nor a place in the theatre. After a long search, he was obliged to content himself with a wretched garret in a remote part of the town, where, it is added, he shivered with cold all night. As a matter of course, he was fetched away in triumph the next morning and installed in magnificent quarters, which belonged to one of his greatest admirers, who placed them at his disposal, the performance of the previous evening being repeated expressly for the maestro." "Very like a whale," we should say.

Ems.—At the last concert in the Kursaal, MM. Vieuxtemps, Batta, and Mad. Escudier, played Mendelssohn's Trio in D minor. The lady executed, moreover, alone, a Fantasia by Dr. Franz Liszt, and M. Vieuxtemps his "Appassionata," besides two Irish melodies. M. Vivier imagined but cannot be described.

Prague.—It appears that one of the results of Madlle. Adelina Patti's performance here is that Herr Bachmann will leave. Herr Strakosch, the *Senorita's* brother-in-law and master, has lately been in communication with Herr Bachmann for the purpose of engaging him, at a salary of 30,000 florins for three years, as a member of Mr. Gye's company at Covent Garden. As yet, however, Herr Bachmann has given no decided answer.

AP' MUTTON COLUMN.

Reseekings—Comments—Anecdotes—Questions—Answers.

Beethoven's Adelaide.—(Op. 46.) It is scarcely necessary to say much about this incomparably beautiful song, the words of which have been translated almost into every language, and have won for the poet, Matthison (from whose pen several other songs were set by Beethoven), an immortality for which he has to thank the genius of the musician. "Adelaide" was written not long after the second symphony (in D), and not long before the celebrated sonata for piano and violin, dedicated to Krentzer, composer of the opera of *Lodoiska*—somewhere about the period of the first version of *Fidelio*. It may be interesting to know that Beethoven himself transposed "Adelaide," from B flat to C, to accommodate Rubini—a variation which has been likened, fancifully enough, to the difference between blue and violet. An anecdote was current that "Adelaide" was saved for posterity by Herr Barth, a singer in the Austrian Imperial Chapel. Barth happened to call on Beethoven, when the latter handed him a manuscript, saying—"There! I have composed this to-day; we have a fire in the stove, and in it shall go." Barth, however, read the composition through, and then tried it over. Upon which Beethoven, who had listened with great attention, immediately took back the manuscript, and said, "Barth, my dear old fellow, we will *not* burn it." *Si non e vero e ben trovato.* Mr. A. W. Thayer, however, the American *dilettante*, who contributes to *Dwight's Boston Journal of Music*, under the signature of "Diarist"—as great an enthusiast for Beethoven as Lenz himself, with a larger amount of judgment and far more solid and various information to guide him in his researches—demolishes the authenticity of this "anecdote" at a blow. "A gentleman," says the 'Diarist,' "directed my attention to a long and excellent article (as he said), in a literary periodical, which would give me certain valuable facts and traits in Beethoven's character. So, from bookstore to bookstore, from library to library, I went to find the periodical. After much loss of time and trouble, it occurred to me that the Imperial Library must have it. Sure enough, half-a-dozen bound volumes were brought me, and I set myself to work searching for my article. At last, it proved to be a lot of anecdotes printed with 'Adelaide' to match,' the last of which was an old acquaintance, which I had ten years before carefully copied, and found afterwards to be—bosh. It is the old story how the tenor singer Barth visited Beethoven one day, and found him just about to burn a piece of music. 'Let me sing it,' says Barth. He did so, and Beethoven exclaimed, 'No, we will not burn it.' It was the 'Adelaide!' Is it not a pity that so good a story should be met by this *fact*:—Barth first came to Vienna in 1808, when 'Adelaide' had already been printed over ten years." The date of "Adelaide" may be inferred from the first advertisement which appeared in the *Vienna Journal* of Feb. 8, 1797, to this effect—"'*Adelaide*,' *by Matthison, a cantata for a solo voice, with accompaniment of pianoforte.*" Matthison's little volume of poems had appeared but a short time before. Two of them interested Beethoven greatly, the "Adelaide" and the "Opferlied," which latter he set to music twice—once for voice and piano, and, some twenty years later, for chorus with orchestra.

J. N. Hummell.—Johann Nepomek Hummel was equally distinguished as a performer (on the piano), "improvisatore," and composer. In execution, continuing the pure style of Mozart, enhanced by his regular principles of mechanism which he learned of Clementi during two years in London, he became himself the founder of a new German school, in which many celebrated artists have been formed. The epoch of Hummel among the German pianists was a real epoch of progress and of transformation. Greater difficulties have been produced in piano playing since his time; but no one has gone beyond him in purity, regularity and correctness of execution, in crispness of touch, in coloring and expression. His performance was less the result of a desire to display great skill, than the attempt to express thoughts essentially musical. These thoughts, always complete, manifested themselves under his hands with all the advantages of grace, delicacy, depth and expression. In his improvisation, Hummel had such power of fixing and giving regular form to his fugitive ideas and inspirations, that he seemed to be executing premeditated compositions. And yet there was nothing cold or mechanical; the ideas were so felicitous, the manner so charming, the details so elegant, that his hearers became lost in admiration. Hummel's very remarkable productions, especially in the sphere of instrumental music, have placed him in the first rank of distinguished composers of the nineteenth century. General opinion has hardly estimated his best works highly enough. His Septuor in D minor (Op. 74); his Quintet for piano (Op. 87); his Concertos in A minor (Op. 85), in B minor (Op. 89), in E major (Op. 110), and in A flat (Op. 113); some of his trios for piano, violin and violoncello; and the solo sonatas in F minor (Op. 20) and D major (Op. 106), are works of the very highest merit—in short, more or less masterpieces. As a composer of Church music Hummel also holds a high rank; his masses standing in some respects (though inferior to those of Beethoven and Cherubini) nearest to those of Haydn and Mozart. Hummel was born at Presburg, November 14, 1778, and died at Weimar, October 17, 1837, in his 59th year.

Mozart's "Cosi Fan Tutte."—The opera of *Cosi fan Tutte, ossia la Scuola degli Amanti* (*So they do all, or the School for Love*), Mozart's fifth dramatic work (of course without taking into account the operas composed when he was a boy in Italy), was composed in the year 1790, and produced at the Italian Theatre in Vienna. Notwithstanding the weakness of its *libretto*, this opera is almost as crowded with beauties as any similar effort of its author, and by no means deserves the quasi-oblivion into which it has fallen. The first act especially is a masterpiece from end to end. *Cosi fan Tutte* was revived last winter with prodigious success, at the Italian Opera in Paris, Madame Alboni sustaining one of the principal characters.

My dear Mr. Ap. Mutton,—As you were good enough to insert in last week's number of the *Musical World* my extract from Lord Bacon's *Wisdom of the Ancients*, I send you this week an extract from No. 116 of *The Inspector*, a work published in 1753, which will doubtless prove equally entertaining to the readers of your very interesting column.

"We have among our composers in music, people of as true a taste as any nation could ever boast, though perhaps not quite equal to those of Italy in imagination.

"Purcel I would place in the foremost rank of these, and I am glad of an opportunity of doing justice to the merit of Dr. Boyce, by declaring that I think a portion of the spirit of that master has fallen upon him.

These and others of our eminent men in this way have adapted their sounds to the sense of the words that were to be expressed by them; but while an ignorant affectation reigns at its present height in most of the people who perform their pieces, this merit is wholly lost to us; and from their mere fondness for variety, their giving them in a tune the composer never intended, wholly destroys this first merit of the composition. Nor is it in one instance only that I have known this single piece of address convert a prayer into a jig.

"Too much sameness is a fault with which our music has been charged by the judicious among the foreigners. Perhaps our naturally cooler genius gives some room for the censure.

"It is in vain, however, that our composers avoid this in its most striking light by a happy variety in their closes; while every performer among us has his additional grace for the end of every song, which is appropriated to no one in the world, but which serves alike for all; and concludes ballads and cantatas, catches and te deums, in the same manner.

"Our instrumental performers are as deeply tainted with this vitiated taste, and at once hide all their own merit and that of the author of the music with the same awkward affectation; they daub and obscure the finest pieces with their additional graces as infamously as a schoolboy would deface a mezzotinto of Faber by his coloring it; and while they scrape at the bridge, and, as Gay very prophetically speaks of it of them,—

"Tuneless torment the relin'd string,"

we have no opportunity of knowing that theirs is the same instrument in which, in the hand of a Giardini or Pasquilino, fills the ear with melody.

* * * *

"Though this false taste be general among us it is not universal. The more eminent in all the arts and professions are above its reach.

If agreeable to you, I will send next week an extract from *The World*, upon simplicity, published the same year.—Yours faithfully,

Alfred J. Phasey.

O Ap' Mutton, Esq.

Owain Ap' Mutton

[Contributions to this column in the shape of questions and answers, old scraps of musical history, buried anecdotes, contrapuntal clenches and opinions, whether paradoxical or platitudinarian, are politely requested.]

GRUNEISEN AND MAGGIONI.

To the Editor of the Musical World.

Sir,—There are some terrible misprints in my letter published in your columns of Saturday, which has just reached me. Surely such mistakes as writing Jachino for Iachimo, and other literals, ought not to have occurred. And if the reader had referred to your file of 1852, he would not have printed Sivori instead of Linari, a well known Italian Director. Your correction of this will oblige,—Yours truly,

C. L. Gruneisen.

Coulogne, *Sep.* 29.

[Mr. Gruneisen's writing is most puzzling to those unaccustomed to his hand.—Ed. *M. W.*]

NOTICE TO SUBSCRIBERS.

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TO PUBLISHERS AND COMPOSERS—*All Music for Review in* THE MUSICAL WORLD *must henceforth be forwarded to the Editor care of* MESSRS. DUNCAN DAVISON & CO., 244, *Regent Street. A List of every Piece sent for Review will appear in* THE MUSICAL WORLD.

TO CONCERT GIVERS.—*No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in* THE MUSICAL WORLD.

TO CORRESPONDENTS.

MR. SHIRLEY BROOKS.—Un Olandese viaggiava col suo servitore sulla strada ferrata da Londra a Douvres. Il treno esce dalle rotaie; il padrone é gettato in un fosso che fiancheggia la strada, il servitore resta sotto il convoglio. Il padrone si rialza e senza inquietarsi delle contusioni che ha ricevute nón preoccupandosi degli altri più che di sè stesso:—Conduttore, grida, sapreste indicarmi dove sia John?—Ahimè! milord, l'infelice vostro servitore è stato diviso in pezzi dalla locomotiva. — Allora, riprende flemmaticamente il grave Olandese, fatemi grazia di vedere in qual pezzo del mio servitore si trovano le mie chiavi.—

MR. HORACE MAYHEW.—Questo fatto ci ha ricordato un motto di VOLTAIRE Egli aveva invitato a desinare uno dei suoi amici (Piron) col quale era sempre in discussione in proposito della salsa che convenisse meglio agli sparagi. Fontenelle gli amava all' olio, il suo amico gli voleva al burro—al momento di mettersi a tavola, Fontenelle riceve la notizia della improvvisa morte del partigiano della salsa al burro. Tosto l'illustre scrittore si alza, corre alla cucina con l'ansietà di un uomo che ha paura di arrivar troppo tardi e grida al cuoco:—che gli sparagi siano cotti all' olio, e non al burro.

ONE OF A THOUSAND.—Our Reviews will be recommenced directly our Reviewer returns from the Continent.

MR. WILLERT BEALE has sent us a letter touching the Gruneisen-Maggioni controversy, which has arrived too late for insertion this week.

BIRTHS.

On Tuesday, 29th September, the wife of W. H. CLEMOW, Esq., *of* a son.

On Monday, September 28th, the wife of JOHN OXENFORD, Esq., of a daughter.

The Musical World.

LONDON: SATURDAY, OCTOBER 3, 1863.

To the Editor of the MUSICAL WORLD.

PARIS, *Oct.* 1.

SIR,—As your correspondent G. R. has gone to Berlin,* and as I have come to Paris, I will endeavor, however unworthily, to act as his temporary substitutc.

Happily there is nothing to tell you—or, at best, next to nothing.

Last night I went to the Thèâtre Lyrique, with M. Berlioz, who was polite enough to give me a place in his box.

A new opera was performed, for the first time—name, *Les Pêcheurs de Perles;* authors, MM. Barbier and Co.; composer, M. Georges Bizet, "*Prix de Rome*" of nine years standing.

The piece is rubbish, and only a "*Prix de Rome*" could have produced music so full of sound and fury and so signifying nothing.

Nevertheless, M. Bizet is said, by some, to be a pupil of M. Gounod, by others, of MM. Zimmerman and Halévy.

MM. Zimmerman and Halévy, being dead, cannot contest the honor, to which, however, M. Gounod, being alive, prefers a claim, *à grands cris de professeur primesautier.*

At least M. Gounod is reported to have preferred a claim, while *Les Pêcheurs* was in rehearsal, and while the friends of the young Bizet where shouting the praises of the young Bizet, in the ears of both willing and unwilling—among the staunchest and most vociferously panegyrical of those friends being the young Bizet himself, who is understood to have insisted, or pointed out, that Auber was no musician and Rossini no composer.

If Auber be no musician and Rossini no composer, then is the young Bizet a musician and composer; but if Auber be a musician and Rossini a composer, then is the young Bizet neither composer nor musician.

In my opinion Auber is a composer and Rossini a musician; Rossini a musician and Auber a composer; the young Bizet a tyro, overwhelmed and overwhelming with pretension—a "wind-bag," as Heinrich Heine said of Liszt, when comparing Liszt with Dreyschock.

The young Bizet's music is everything but melodious and harmonious; cribbing here and cribbing there, a series of beginnings, with oft reiterated endings, but no middlings—although all is more or less middling—it is intolerable, disappointing and tiresome.

By middlings I would signify middles. The young Bizet's orchestration is ambitious, but clumsy,—like the driving of Phaeton, who woulding (*sic*) guide the horses of the Sun, got out of his depths, or rather heights, and floundered, or rather fell.

The young Bizet, who is credited with looking upon Meyerbeer as a sort of musical lamp-trimmer, tries to drive Meyerbeer's horses notwithstanding; but tumbling out of the Meyerbeerian chariot, he knocks his head against the foot-lights, till his *chevelure* is a' blaze.

It is long since I have heard so weak an opera as that of the young Bizet, who has only the excuse to plead that he is a "*Prix de Rome*" of nine years standing.

Have you ever seen one of those games, the play of which is that a teetotum is made to spin among a lot of upright figures and jerk down one after another, as best it may, till its force is spent and it lies disimpetus'd and prostrate?

That game is well represented by *Les Pêcheurs de Perles*, in the progress of which the young Bizet, a veritable teetotum in full spin, jerks down Weber and Auber and Meyerbeer and Gounod and (start not!) even Wagner; till, at the end, when the much relieved drop-scene diligently descends, he (the young Bizet)—spent teetotum-like—lies disimpetus'd and prostrate, an object of legitimate commiseration.

I pity the young Bizet; but why, with his ragged and imperfected apparatus, did he dive for pearls, when he might easier have got perriwinkles?

Alas! for the young Bizet!

The execution of *Les Pêcheurs* was not good.

M. Deloffre conducts as if he were shovelling imaginary coals; and M. Deloffre's orchestra is but a coal-shovelling orchestra, by no means worthy the reputation it enjoys;

* Let us hope that while Mr. Roores is in Berlin he will be able to find out for us what has become of our other correspondent, "Yale."—ED. M. W.

while M. Deloffre's chorus is of the roughest hewn, and M. Deloffre's principals are no great shakes.

I must note an exception—Mdlle. de Maesen, a young *soprano* of one year's provincial standing, possessing voice and energy and soul, and who, perfectly at her ease upon the stage, may (I think will) become a first-class lyric artist.

The house was choked with the friends and partisans of the young Bizet, who recalled him in a tempest at the end.

As I left the theatre, I feared to ask M. Berlioz his opinion, because ——, because M. Berlioz was "in a brown study;" so we walked from the Place Chatelet to the Café Cardinal, without exchanging a word or mentally recalling a phrase of the young Bizet's music.

Arrived at the corner of the Rue de Richelieu, we parted company in (solemn) silence.

Mr. Augustus Harris was in the Café, and I gave him a long description of *Les Pecheurs*—a description of which he failed to apprehend a syllable, a description which, however, at one point seemed to interest him, for I saw him take out his pocket-book and pencil and write down two names, which names, by the motion of his fingers and a certain wink of both his eyes, I guessed were MAESEN and GYE.

Mr. Harris has engaged Dr. Schmitt, the Viennese bass.

I went to the grand opera on Monday night. There I witnessed a performance of *Les Vêpres Siciliennes*, and heard the new tenor, Villaret (voice not powerful, but talent promising); heard Mdlle. Marie Sax (Hélène) attempt the bolero with which Sophie Cruvelli (by the way, the Baronne Vigier is in Paris) was wont to electrify the house; heard the orchestra, and admitted the vast amelioration it owes to Georges Hainl; saw the ballet of the *Quatre Saisons*; came to the conclusion that Madame Zina Richard Meraute (formerly of Gye's) is the beat dancer now living, and that the young Mdlle. Vernon looks prettier than she dances.

Les Vêpres is not Verdi's best opera, but it contains some charming, very charming, pieces.

Meyerbeer was present, which atoned for the house, in a great measure, being empty.

There have been no good receipts since the four representations of Mdlle. Tietjens.

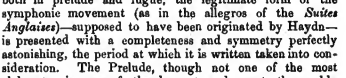
M. Gueymard being laid up with rheumatism, the repertory of this great theatre is reduced to an opera or so and a ballet or so, which, it must be allowed, is but so so.

DISHLEY PETERS.

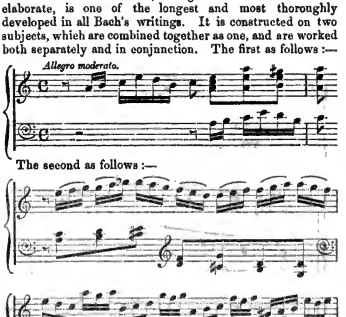
To the Editor of the MUSICAL WORLD.

THE *Preludio con Fuga* in A minor, *alla Tarantella*, by John Sebastian Bach*—one of the most individual, remarkable and difficult pieces ever composed for a keyed instrument—forms No. 2, in Book 9, of F. C. Griepenkerl's complete edition of the works of John Sebastian Bach for the pianoforte, or, as it was called in his day, clavichord. Of the eighteen original and beautiful pieces contained in Book 9 of Griepenkerl's collection, only two had been engraved, until that diligent enthusiast began his labor of collecting and publishing. The Prelude and Fugue in A minor was not one of these. It is barely alluded to by Forkel, whose account of Bach and his writings is quite as scanty as it is interesting. The most important epochs in the artistic life of John Sebastian Bach were—*first*, his second sojourn at Weimar, from 1708 to 1717; *second*, his engagement at Coethen, from 1717 to 1725; and *third*, his establishment at Leipsic, as Director of the Music at St. Thomas's Hospital, from 1723 until his death, on Feb. 28, 1750.* What Bach composed anterior to 1708 is of little interest; but all he produced from that date onward is, as Herr Greipenkerl justly remarks, "the property of German people"—or, as he might still more justly have remarked, of the *civilized world*.

So far as we are enabled to judge from its style and general character, the Prelude and Fugue in A minor (which should not be confounded with the one more generally known†) must have been composed before 1725.‡ It was therefore one of the productions of the great musician's ripe maturity, and—as Forkel well remarks—"contains numberless beauties very nearly approaching the perfection of his later period." That it was written merely "to augment the suppleness of the composer's fingers"—as the same author suggests—it is difficult to believe. The worthy biographer says nothing of the picturesque beauty and original conduct of the prelude, nothing of the wonderfully ingenious and masterly construction of the fugue; and nothing (here, perhaps, not being a prophet, like Bach himself, Forkel is hardly to be censured) of the fact, that, both in prelude and fugue, the legitimate form of the symphonic movement (as in the allegros of the *Suites Anglaises*)—supposed to have been originated by Haydn—is presented with a completeness and symmetry perfectly astonishing, the period at which it is written taken into consideration. The Prelude, though not one of the most elaborate, is one of the longest and most thoroughly developed in all Bach's writings. It is constructed on two subjects, which are combined together as one, and are worked both separately and in conjunction. The first as follows:—



The second as follows:—



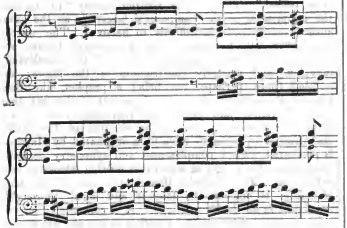
* Introduced by Madame Arabella Goddard at the 48th Monday Popular Concert (seventh concert of the third season), January 14, 1861.

* At 8 o'clock in the evening—as Forkel informs us.

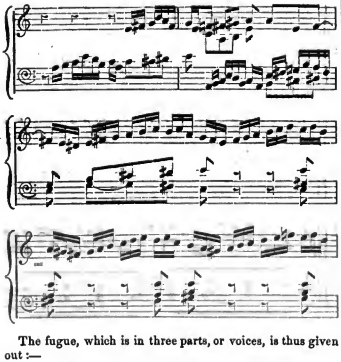
† Introduced by the same pianist, at the Monday Popular Concert of April 4th, 1859 (Bach and Handel)—the grand Fugue in A minor, one of the longest and most difficult ever composed, and thus cursorily alluded to by Forkel:—"As practice for the fingers of both hands. I particularly reckon a fugue in A minor, in which the composer has taken great pains, by an uninterrupted succession of running passages, to give to both hands equal strength and facility." The same applies with even greater force to the Prelude and Fugue (*alla Tarantella*).

‡ One of the three existing manuscript copies in the library of Forkel bore that date, and thus fixed the extreme limit of the time at which the composition could have been written—that is to say, exactly a quarter of a century before Bach's death.

Some idea of the manner in which they are elaborated may be gathered from the subjoined :—

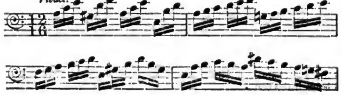


And again from the subjoined :—

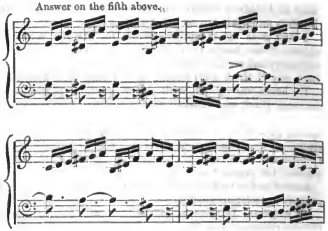


The fugue, which is in three parts, or voices, is thus given out :—

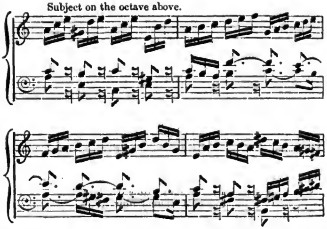
Subject.
Vivace.



Answer on the fifth above.



Subject on the octave above.



Except, perhaps, the fugue at the end of Beethoven's Grand Pianoforte Sonata in B flat (Op. 106), no similar composition for the pianoforte of equal brilliancy and mechanical difficulty exists. The republication of the *Preludio con Fuga alla Tarantella*, by Messrs. Duncan Davison and Co., is a boon to all lovers of the musical art in general, and of Bach's music in *particular*. We may safely predict that the new edition will find its way to the hands of every intelligent amateur in England.

To the Editor of the MUSICAL WORLD.

SIR,—Everybody will rejoice to learn that the Promenade Concerts at Covent Garden, just concluded, have proved eminently successful—a result upon which I hardly think Mr. Alfred Mellon himself had calculated. But Mr. Mellon was peculiarly favored this year in his speculation, and must not crow too loud on his deserts, nor build up hopes too confidently for the time to come. To say nothing of the closing of the two Italian Operas—which, of course, could not have affected Promenade Concerts one way or the other—the Haymarket, the Lyceum and the Princess's theatres had just terminated their seasons, and there was nothing of a "sensational" character going forward at any other house of amusement in the metropolis—no *Colleen Bawn*, no *Peep-o'-Day Boy*, no *Duke's Motto* to attract multitudes as they did the preceding year. In fact, the Promenade Concerts were left in entire possession of the field. But this was not the only piece of good fortune which attended Mr. Mellon's undertaking. He was enabled to secure for his vocalist the young American artist,

Mdlle. Carlotta Patti, who, whatever may be her real merits, had proved a decided feature at the Crystal Palace and elsewhere, and was wonderfully suited to captivate the ears of shilling auditors—to say nothing of the halo that was borrowed from her renowned sister's name. A far better singer than Mdlle. Carlotta Patti—who might have been procured without difficulty—would in all likelihood not have served Mr. Mellon's purpose half so well. Then, too, the director was lucky in obtaining the services of a real artist like M. Lotto, the Polish violinist, for it does not always follow that a public which applauds a bad vocalist will not be delighted with a good instrumentalist. Thirdly, the selection from *Faust* turned up a trump-card, and, as was subsequently proved, might have been given earlier in the season with benefit. Fortune, furthermore, favored Mr. Mellon in the unusual cold weather which prevented thousands from taking their usual trip to the seaside and drove other thousands who had gone to the seaside back to London. Although I cannot say Mr. Mellon has done the best he could have done to advance the success of his concerts, I am heartily glad he has succeeded.

There were faults in Mr. Mellon's direction of the Promenade Concerts which I should have hardly taken the trouble to point out if I thought that he had made up his mind not to give entertainments of the same kind in future; or, if I did not think him capable of profiting by honest and disinterested advice. The Sacred Performances were a huge and unaccountable mistake. They were unworthily executed and entirely out of place. That Mr. Mellon did all he could to have the oratorios well presented may be true; but surely he was not ignorant that all our principal singers were at the time away from London, and that a complete chorus—so essential to such performances—if to be had, was not to be had without more liberal outlay than was within his means or his inclination. Not only was the chorus thoroughly inefficient and the soloists too often incapable, but the works themselves were ill prepared, and the audience too much trifled with. Fortunately Mr. Mellon is a favorite with the public, and the public have faith in his deeds and promises, and do not trouble themselves greatly with looking out for specks, or noting them if seen. The promenade and gallery section of the Covent Garden audiences roared applause at performances that would not have escaped condemnation at Exeter Hall, and would have reflected discredit on the smallest provincial town in England. Mr. Mellon may plead that *The Messiah* and the *Lobgesang* were executed as well as they could be under the circumstances; but why execute them at all? Where was the necessity? Who asked for them? It was certainly an original idea that of introducing oratorios and other sacred works into promenade concerts, and Mr. Mellon is entitled to credit for the novelty. I am inclined to think, indeed, that with all his talent, tact and great feeling as a conductor, Mr. Alfred Mellon is not eminently adapted to be director of concerts like those which the late M. Jullien originated and did all in his power to establish. Mr. Mellon may be intended by nature for greater things—no doubt he is—but it is certain, to my thinking at all events, that he never can become the legitimate successor of Jullien. He lacks the presence so necessary to a man always in view of the public; he lacks the look of importance, pretended or real, which goes a great way with the spectator; he wants the energy, the determination, the zeal, and, more than all, the enthusiasm, which fired poor Jullien at times to real inspiration; and, as a composer, he is, I think, inferior. Mr. Alfred Mellon, nevertheless, is a man of rare ability and a most excellent gentleman, and I am heartily glad that his Promenade Concerts have put money in his purse.—I am, Sir, yours, RIPPINGTON PIPE.

P.S.—I am right well pleased to see that you have put a stop to the Gruneisen-Maggioni controversy. The futile flourish of buttoned swords and fierce vociferations of both combatants could lead to no profitable result. When invective and senility are employed in disputation or discussion, Argument is insensibly lost sight of and Truth inevitably sacrificed. R. P.

PRINCESS'S THEATRE.

A conjuror or artist of sleight-of-hand, who can surpass Herr Wilgalba Frickell, the Russian Emperor of Legerdemain, must indeed be a wonder, and yet such beyond all doubt is the Hanoverian "Prestidigitateur" who commenced a series of performances on Monday night at the above theatre. Herr Herrman, who made his first bow to an English audience on this occasion, comes with an immense reputation as professor of the "magic art" from the Continent and America. Although still a young man he has made a large fortune, and boasts of as many decorations conferred on him by crowned heads, princes, and dukes, as a marshal of the French Empire. In Vienna and Madrid, more especially, he achieved a name far beyond that of any other exponent of conjuration who ever visited these capitals. Nor has this reputation been overrated. The tricks and feats of Herr Herrman are nearly all of the most astonishing and incomprehensible kind. His sleight-of-hand feats are truly marvellous, and the ease, finish, and accuracy of his tricks are such perhaps as have never before been witnessed in this country. Like Herr Frickell he uses no apparatus, and has "no preparation." One comparison with the Russian juggler will exhibit his superiority. Herr Frickell's feat of producing two globes of water containing fish from under a pocket-handkerchief was one of his most remarkable performances. But this was accomplished on the stage at a distance from the spectators. Herr Herrman goes through the same performance, after which he walks forward on the bench which advances into the middle of the pit, and submitting himself to a close examination, to show that nothing is concealed about his person, brings forth two additional globes of water with fish. The trick with the hat and pieces of coin, in which he brings down crown-pieces, or something resembling them, apparently from the upper regions, and catches them as they are falling with unerring certainty, or finds them in the most extraordinary places, and sends them through the bottom and sides of the hat, is even more wonderful. As for his feats with the cards, eggs, and handkerchiefs, they must be seen to be appreciated, certainly not understood. Another marvellous accomplishment of sleight-of-hand is the trick with the nine brass-rings, which, though least novel of all he does, so far surpasses what has been achieved before, that it deserves especial mention. Herr Herrman concluded his exhibition with an imitation of the songs of several birds, the humming of a bee, the working of a saw, &c., which, if not among the legitimate exhibitions of a "prestidigitateur," was so inimitably done, and to all appearance without aid from any instrument, that it created no less astonishment than what had gone before. The theatre has been crowded nightly, and the "prestidigitations" of the new conjuror received with immense applause.

At the ADELPHI, Miss Bateman, the celebrated American actress—whom our readers may remember some ten or a dozen years since, performing at the St. James's Theatre, when a child, with her sister, in the drama of *The Young Couple*, and other pieces, with extraordinary effect—made her debut in a new version of Mosenthal's drama of *Deborah*, under the title of *Leah*. Miss Bateman is an artiste of very superior powers. Her style is not severe, and belongs to the melo-dramatic rather than the pure tragic. She acts with more feeling and pathos than power and intensity, and is therefore more likely to find favor with English audiences. Her success was triumphant, and the new drama by her powerful aid is likely to hold its place on the Adelphi stage for some months.

MADAME RUDDERSDORFF has been engaged by M. Benazet to sing at two concerts to be given at Baden-Baden on the 3rd and 10th of October, in honor of the Queen of Prussia, who is staying at that fashionable place. The Grand Duchess Sophia of Baden has graciously invited the distinguished artiste to Carlsruhe. We hear, also, that the Director of the Frankfort Opera House offered her a lucrative engagement, which, however, Madame Ruddersdorff was obliged to decline in consequence of her engagements at the Sacred Harmonic Society in London.

PROVINCIAL.

DUBLIN.—The Italian Operatic Company, notwithstanding a serious *contretemps* at the very outset, has made a great stir in the Irish capital, and all the journals have been most lavish in their remarks on the performance of *Lucia di Lammermoor*, with which the season opened—more lavish, indeed, than true or sensible, one of the writers asserting that the part of Lucia was composed for Anna Thillon, and another going into ecstasies about "the liquid softness and brilliancy of Mr. Sims Reeves' *music*." From such turgid and uninformed sources we shall not attempt to draw any information, but shall have recourse to *Saunder's News Letter*, from the pages of which we transfer, in an abridged form, the following article, well-penned and well-weighed, which appeared on Monday, Sept. 28th:—

The announcement of the "Italian Opera Company" about to appear here, always excites considerable interest; and although two of the principal vocalists are, the one Irish and the other English, while Titiens was born far to the north of the Alps, the preliminary notice annexed to the playbills by Mr. Harris is fairly and fully born out—namely, that he has "succeeded in completing arrangements with the lessee of Her Majesty's Theatre for the appearance of the most eminent artistes of that vast establishment, who have been so conspicuously successful during the past season." The list given of those whose services have been secured is sufficient to satisfy the most *exigeant*, and the performances opened on Saturday evening with *Lucia di Lammermoor*. The absence of Mdlle. Titiens, stated to have been delayed by the missing of a train, led to the substitution of Mdlle. Volpini, in the part of Lucia; and while at first some disappointment was experienced at the unexpected change, yet the *débutante* met with a gracious reception, induced by the natural consideration entertained for a stranger, and, as her ability became gradually developed, the favor extended from a sense of courtesy warmed into enthusiasm, and the plaudits were frequent and sincere. As a *prima donna*, the lady possesses many essentials for the stage—a good figure, attractive features; but, what is more requisite, a voice clear in quality and extensive in range, while her execution is brilliant and telling. As an actress, Mdlle. Volpini is quiet, rather than impressive or earnest; but the effect created by her general performance must have been equally satisfactory to the artiste and to the audience. It was worth while having been long absent to meet with the warm reception that attended Mr. Sims Reeves when he presented himself before the foot-lights. A considerable time elapsed before silence could be restored. We could scarcely conceive that it is nine years since the gifted tenor has been on the stage. Time indeed has not made any change in the quality of his charming voice—it possesses its wonted roundness, volume, veiled richness, purity of tone and searching earnestness. The Edgardo of Mr. Reeves is undoubtedly one of the most attractive representations to be found. Ruskin, in one of his essays, remarks that the power, whether of painter, poet, or performer, to describe rightly what he calls an ideal thing, depends upon its being to him not an ideal, but a real thing; and in the touching accents of Mr. Reeves, when singing the "Fra poco," the refinement of art could scarcely produce such a counterfeit of emotion, if such emotion were not really felt at the time, and that such a blending of individuality with the part interpreted is not so unusual. The *role* of Enrico Ashton was taken by Mr. Santley. He is an admirable vocalist, entering fully into the exigencies of every situation in which he is placed—possessed of a baritone of great compass, satisfying tone, and graceful flexibility, and his judgement and taste add to the natural advantages which he possesses. The aria "Cruda funesta" was finely rendered, and in the vehement burst that opens the duett "Se tradiomi," the conceptions of the composer were thoroughly carried out. The choruses were given with average merit, and the orchestra was not only full as regards the number of instruments, but its members played with an intelligent appreciation of the varying characteristics of the score. Signor Arditti, who was warmly greeted on his entrance, was the very able conductor, and Mr. Levey, as his wont, an excellent leader. The house was fashionably and well attended.

SCARBOROUGH.—The *Scarboro' Gazette* gives the following extraordinary account of a concert which took place recently at the Spa:—

"The concert of Tuesday evening proved a truly delightful *occasion*. The artists especially engaged were Madame Sainton-Dolby and Mdlle. Florence Lancia, as vocalists, with M. Sainton, the celebrated violinist. Mdme. Sainton was in excellent voice, and sang the songs allotted to her in that pure and artistic manner—ornate yet chaste—that has always been perhaps the principal excellence of her singing. Her ballads, "The Listening Mother" and "Maggie's Secret," were *recalled* by the most enthusiastic plaudits. Mdlle. Lancia was equally happy. Her "Chantez ma belle," from Gounod's *Faust*, was one of the most delicately beautiful specimens of vocal art we have yet heard; and, with the melodious, ever-moving, and airy accompaniment by the orchestra, *we could almost think that something like a new sensation seemed to be produced by this charming piece*. The duet from *Semiramide*, by Mdlle. Lancia and Madame Sainton, was characterized by a remarkable closeness and precision, and by a *highly pleasing facility of voice and manner in producing their refined and accurate rendering of the music*. Mons. Sainton, in his original arrangement from *La Figlia*, and of a variety of Scotch Airs, afforded the greatest pleasure by the exercise of his wonderful ability, displaying the very perfection of tone, execution and power of expression. "Auld Robin Grey" was indeed charmingly rendered. Our fellow-townsman, Mr. Naylor, Mus. Bac., accompanied Mons. Sainton, as well as the vocal part of the concert, on the pianoforte, and it is due to him to acknowledge that his accurate and very tasteful playing contributed in no small degree to the success of the evening's entertainment. The band, too, ably led and conducted by Mr. Daly, acquitted themselves in their usual excellent manner."

The italics are our own.

From *The Kilmarnock Standard* (dated Sept. 19) we learn that the opening of the new Corn Exchange Hall was inaugurated by a performance of Handel's *Judas Maccabeus*, given by the members of the Kilmarnock Philharmonic Society. The solo singers included Mrs. Sunderland, Mrs. Crossland, Messrs. Kennedy and Hincheliffe. Mr. Kennedy, the popular Scottish vocalist, made his first appearance as a singer of sacred music, and seems to have achieved a great success. The journal just alluded to thus speaks of his performance:—

"Of Mr. Kennedy, who, for the first time has attempted the higher flights of music as found in the Oratorio, a word may be said. He has made a capital start. While there was visible a trace of the style of execution peculiar to song singing, in which he wears the highest honors, he sustained his part more cleverly than some of his admirers anticipated. The energy and accuracy with which he sang "Sound an alarm," clearly pointed him out as perfectly qualified to tread in the footsteps of Braham. His voice has both compass and tone."

PENZANCE.—(*From a Correspondent.*)—A most successful concert was given by the members, numbering nearly 100, of the Penzance Choral Society, on Tuesday evening, Sept. 22nd, in the Corn Exchange. Mendelssohn's Psalm, "As the hart pants," was performed with great effect, Mrs. Nunn singing the solos remarkably well. The chorus of Angels (*Eli*) encored, "The Heavens are telling" (*The Creation*), and the "Hallelujah" (from *The Messiah*), formed the first part. The second or secular portion of the concert was equally successful. A concertante duo for two violins, with piano accompaniments by Dancla, played by Mr. Hemmings and Mr. Nunn, was quite a novelty, pleasing so much as to elicit long and continued applause, the last movement being repeated. The part-song, "They sleep," composed and dedicated to the Penzance Choral Society by the conductor, Mr. J. H. Nunn, was capitally given by the choir, and received a hearty encore. Mrs. Nunn had to repeat Virginia Gabriel's song, "The Forsaken." Some madrigals by Pearsall, especially "Light of my soul," also a duet pianoforte and violin (*Don Pasquale*), played by Mr. and Mrs. Hemmings, with Mr. Henry Leslie's arrangement of "God save the Queen," brought to an end the most successful concert yet given by this young and flourishing society.

CARNARVON.—The members of the Choral Society gave a most successful concert in the Market Hall, on Friday evening, Sept. 25th, to a crowded audience. Between the parts a handsome piece of plate was presented to Mr. W. C. Symons, from the members, as a slight acknowledgment for his great services as secretary. Mr. Nunn (A.R.A.), from Penzance, was the conductor.

L'ARTE SCENICA.

Se cesserà questo infecondo sdegno
Che il tradito intelletto ora m'occupa,
E dalla fronte per lunghi anni ebrea
Dispariirà delle mie cure il segno;

Io sull' arte che al peggio si dirupa
Userò le reliquie dell' ingegno,
Su quest'arte che omai più non ha regno
Fatta ramingo ed implacata lupa.

Guarda come bramosa urla ed impreca,
E indarno ingombra la notturna scena.
Sol di sbracate fantasie palestra.

Oh! la si tolga alla francese piena
Che verbo e affetti inutilmente spreca,
E alle vampe del ver torni maestra.

BARBAGRIGGIA.

CRYSTAL PALACE.—(*From a Correspondent.*)—Mr. Manns, the talented conductor of the orchestral band, had a benefit concert on Saturday last, and as he justly deserved, for his zealous and untiring exertions in producing good music for the frequenters of that popular resort, that came *en masse* to testify their appreciation of his labour. He was assisted by the following artistes:—Vocalists,—Madame Lemmens Sherrington, Madame Louisa Vinning, Mdlle. Linas Martorelli, Mr. Swift, Signor Salvatore Marchesi and Mr. Renwick. Instrumentalists—Monsieur Lotto and Mr. A. Sullivan. Also the chorus of the Royal Italian Opera. The programme was faultless in its selection, and the artistes engaged are too well known to require a word from us, with the exception of Mdlle. L. Martorelli and Signor Marchesi, of whom we shall speak hereafter. The concert opened with Schuman's overture to Shakespeare's Julius Cæsar (being the first time of its performance in England). It is a work of great merit, and gives sufficient evidence of his Shakesperian spirit; it breathes throughout the sentiments of the great Roman whose name it bears, and presents a striking picture of the heroism, ambition and victories of the mighty conqueror. It was deservedly applauded. Herr Brahm's *Ave Maria*, for female chorus and orchestra, a charming composition, which has found its way into the best programmes of Germany, and, apart from its intrinsic merit, has an interest of its own in the fact that the composer (still quite young) is regarded by a large portion of his countrymen as their future great man. It was given with spirit, and received well-deserved applause. Madame Lemmens Sherrington was, as usual, happy in the rendering of the songs allotted to her, especially in Handel's beautiful air from *Il Penseroso*, "Sweet bird" (flute obligato by Mr. A. Wells). Her singing was artistic in the highest degree, her voice telling throughout the hall with the greatest effect. She was loudly applauded. Madame Louisa Vinning gave Mr. Osborne Williams' new song, "I'm the lassie he loves," with effect. She was encored, and on coming forward sang "Coming thro' the rye," the latter being particularly suited to her voice and style of singing. A grand bolero by Duprez, "Joanita," and a Spanish song, "El Estudiantes," were capitally sung by Mdlle. Martorelli, who acquitted herself to the evident satisfaction of the audience. Mr. Swift and Signor Marchesi gave their songs in a style that called forth general approbation. Mendelssohn's beautiful "Scherzo a Capriccio" in F sharp minor, was performed by the band in excellent style. The orchestral arrangement by Leschetzki. In its original form the "Scherzo a Capriccio" is well-known to amateurs and virtuosi of the pianoforte. The present arrangement will bring it within the reach of a wider circle. The wider the better, for a work more charming, more characteristic of the pure and graceful spirit of Mendelssohn, and one more suggestive of the orchestral effects not exist in the whole of his pianoforte compositions. It is also very well instrumented, and may fairly be left to plead its own excuse for what perhaps is strictly against the canons of musical propriety. It was loudly applauded. The band also performed a Meditation on J. S. Bach's first prelude, and an Adaptation by the author of *Faust*, of a harpsichord piece, originally intended for piano and violin, and has been now extended to full orchestra and chorus. The band was assisted by Mr. A. Sullivan on the pianoforte, and M. Lotto on the violin, under the conductorship of Mr. Manns. It was played with consummate skill, and received an unanimous encore. Of Monsieur Lotto we need scarcely speak, his great talent being already so well known. He narrowly escaped an encore in a really clever concerto by Mr. A. Manns. The concert terminated with a grand selection from M. Gounod's *Faust*. The choruses were given with great taste and precision, and the soli were well sung by Mr. Renwick. We congratulate Mr. Manns on the success of his benefit concert.

ERASMUS WILSON ON SHAKESPEARE.—The newspapers publish the following letter from President Lincoln to the American actor Hackett:—

"*Executive Mansion, Washington, August* 17.

"My dear Sir,—Months ago I should have acknowledged the receipt of your book and accompanying kind note, and I now beg your pardon for not having done so. For one of my age I have seen very little of the drama. The first representation of Falstaff I ever saw was yours here last winter or spring. Perhaps the best compliment I can pay is to say—as I truly can—I am very anxious to see it again. Some of Shakespeare's plays I have never read, while others I have gone over perhaps as frequently as any professional reader. Among the latter are *Lear*, *Richard III.*, *Henry VIII.*, *Hamlet*, and especially *Macbeth*. I think none equals *Macbeth*. It is wonderful. Unlike you gentlemen of the profession, I think the soliloquy in *Hamlet* commencing 'O my offence is rank' surpasses that commencing 'To be or not to be.' But pardon this small attempt at criticism. I should like to hear you pronounce the opening speech of *Richard III.* Will you not soon visit Washington again? If you do, please call, and let me make your personal acquaintance.—Yours truly, A. LINCOLN.

"*James H. Hackett, Esq.,*"

AT the SADLERS WELLS Miss MARRIOT made her first essay in comedy on Monday, as Rosalinde in *As You Like It*. Her performance was full of vivacity and grace, although at times there was an appearance of effort, of which time and study will soon rid her. Her boy's costume was tasteful and appropriate. Mr. Fisher, as a new comer, deserves mention for his terse and pointed delivery of Touchstone's gibes, and Mrs. Edmund Phelps made a very natural and a very pretty Audrey.

M. PAUL MENDELSSOHN, brother of the celebrated composer, has just handed over to the Mayor of Leipsic, a sum of 1500 thalers, arising from the sale of his brother's letters. The interest of this sum is to be given yearly, on the 3rd of February, the anniversary of the great musician's birth, to two widows of artists of the Leipsic orchestra, designated by that magistrate.

AN OPERATIC PERFORMANCE IN 1680.—Some idea of the magnificence of operatic performances in the olden time is afforded by the *mise-en-scène* of Foveschi's opera *Berenice*, produced for the first time at Padua in 1680. There were three choruses. The first chorus consisted of 100 young girls; the second, of 100 soldiers; and the third, of 100 knights on horseback. In the triumphal procession there were forty huntsmen with horns, sixteen trumpeters on horseback, six drummers, twenty-four musicians, a large number of standard bearers, pages, huntsmen and grooms; two lions led by Turks, and two elephants by Moors. Berenice's triumphal car was drawn by six greys, while six other carriages for the commanders of her army were drawn by four horses each, and six more, with prisoners and spoil, by twelve. The scenery represented—A wood, in which wild boars, deer and bears were hunted; an endless plain, with triumphal arches; the royal hall of Berenice; the royal dining apartment; and the royal stables, with a hundred real horses. At the conclusion of the opera a large gold ball was let down. This ball opened and afforded a passage for eight blue balls, on which were seated Virtue, Generosity, Valor, Heroic Love, Victory, Courage, Honor, and Immortality, who sang a chorus while floating in the air.

BRUSSELS.—On Wednesday, the 23rd inst., at the funeral service celebrated in the Cathedral of St. Gudule, in memory of those persons who died for the national independence of Belgium, in 1830, the fourth part of M. Pierre Benoit's *Quadrilogie religieuse* was performed. We have already recorded the great success of the first three parts, and the marked progress evident between each of them. The "Requiem" we heard on Wednesday completes in the most happy manner the *Quadrilogie*, and the effect was greater than that of any of M. Benoit's previous compositions of the same kind. We will not attempt, after a single hearing, to analyse all the numerous details of this masterly production. We will merely state that it is distinguished for the grace and elevation of its melodic ideas, the richness of the instrumentation, the truly religious breadth of its style, and a certain harmonious eclecticity, possessing the best possible justification—success. The pieces which produced the deepest impression were the "Dies Irae" and the "Agnus Dei." Their greatest merit in our opinion is, not to speak of the melodic and instrumental excellence they reveal, their essentially religious character, and the feeling of profound sadness they infuse into the mind. What greater praise can be awarded to a funeral service? We learn with pleasure that M. Benoit is getting up a grand concert at which the most striking pieces in his *Quadrilogie* will be performed. This concert will take place about the end of October, and similar ones will be organised in the principal towns of Belgium. M. Benoit has, moreover, conceived the idea of a grand theatrical work, or dramatic trilogy, in three operas, to be entitled respectively, *Ambiorix*, *Thierry d'Alsace*, and *Guillaume le Taciturne*. The reader will perceive that M. Benoit has chosen three grand figures in our history, personifying three grand epochs: that of the struggle of our ancestors against the domination of the Romans, that of the enfranchisement of the "Communes," and, lastly, that of the resistance of the United Provinces to the religious despotism of Philip II.—*L'Etoile Belge.*

FLORENCE.—Sig. Pacini has lately composed a new "Miserere," in four parts, with organ accompaniment. The music publisher, Sig. Guidi, has just published the opera of *Euridice*, by Jacob Peri, words by B. Rinuccini. This work was produced for the first time in 1600, at Florence, on the occasion of the rejoicings in honor of the marriage of Marie de Medici, and may be considered as the model of the works of Monteverde and Lulli, as well as of the style cherished by the most celebrated composers of the eighteenth century. Sig. Guidi, who has previously published old compositions, has again earned the thanks of all musicians. The new edition of *Euridice* is exactly the same as the original one. Nothing is wanting to complete the identity; even the two dedications and the remarks to the reader are included in the reprint. We find that the author of the words was still attached to the old Latin orthography, while the composer employed the new style. The preface includes the names of the singers and musicians who executed the opera in 1600. It is, however, necessary to know

all the various keys when reading the score, as it would seem as though Sig. Guidi, in publishing it, had thought only of regular musicians, and not of amateurs. For the work to obtain an extended circulation, it would have been absolutely necessary to transpose it in the key of G. In its present form it will be found only in the possession of professionals and in libraries.

NEW YORK.—The season will commence very shortly, and the papers are full of information and remarks concerning the new engagements. The company of the German Opera, under Herr Carl Anschütz, includes Mad. Bertha Johannsen, Mad. Himmer (dramatic *prime donne*); a fair *bravura* artiste, Mad. Canissa ("jugendliche Sängerin" and soubrette); Herren Himmer and Habelmann (first tenors); Tanner (barytone); Weinlich, Rémy (basses); and Heimer (stage manager). The company will begin their season on the 2nd October, in Boston, whence they will proceed to Philadelphia. They will not play in New York before December. Herr Grau, the manager of the Italian Opera, is said to be in negotiation with Mad. Penco, Signori Tamberlik, Malvezzi, and Mongini, as well as with Madlle. Tietjens. This would be admirable were it only true, but great doubts are entertained on the latter point. Herr Grau cannot give performances here, because the opera-house is in the hands of Herr Max Maretzek and Carl Anschütz exclusively, and it would not pay to engage such high-priced artists for the West alone. As regards Herr Max Maretzek, he has already given a series of operatic performances with Medori and Mazzoleni, in Philadelphia, and will leave New York for only a short time in the winter.

BADEN.—The performances of the Italian Opera Company were brought to a close by *Un Ballo in Maschera*, with Sig. Delle Sedie as Renato. From the commencement of the summer season up to the end of August there were 30,000 visitors. On the last nights that the Italian Company played, previously to the end of the season, the operas selected were *Il Trovatore* and *Rigoletto*, at which the composer of *Les Huguenots* was present.

MAYENCE.—Herr Fr. Lux has just received from the Emperor of Austria, to whom he had dedicated a grand instrumental mass, the large gold medal for Art and Science.

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MENDELSSOHN'S WORKS*

We have already mentioned that the second volume of *Mendelssohn's Correspondence* contains, in the form of an appendix, a catalogue of all his works. This catalogue, a work deserving our best thanks, has been compiled by Herr Julius Rietz, and no one is better qualified for the task. It is not only a supplement to, and explanation of, the *Thematic Catalogue*, published by Breitkopf and Härtel, of Mendelssohn's productions, but an authentic account of the development of the master's mind. According to the established practice of the musical publishing trade—a practice which does not advantageously distinguish the latter the general publishing trade, and which consists in not putting upon the first edition of a work the date of its appearance in print—the "Op." numbers, as we all know, do not afford any reliable information as to the order of the various productions, so far as the time when they were composed is concerned. Hence arises the great trouble encountered by the musical historian and by the biographer of the composer, in going through and sifting their materials, and, frequently, the impossibility of arriving at any quite certain result. This comparison, which is strikingly exemplified in Beethoven's works, for instance, exists also in Mendelssohn's compositions, since in them, as in those of Beethoven, the "Op." number is no authority for the order of their publication or of their creation! All the thematic catalogues of the works of Beethoven, Schubert, Chopin, Mendelssohn, &c., follow the "Op." number, and but seldom give incidental remarks on the period of composition.

Herr J. Rietz has now arranged, in the chronological order of their composition, and by *the author's original manuscripts*, the catalogue of Mendelssohn's published works. Mendelssohn was accustomed to note down upon his manuscripts the place where, and the date when, he conceived the ideas of each work, and also when he finished it; but even at this early period, despite all the trouble that has been taken, the manuscripts of twelve works and of various detached songs are not to be found. These twelve works have consequently not been included by Herr Rietz in his catalogue, because he wished the latter to be, in the strictest sense, chronologically correct and perfectly authentic; he has, however, mentioned them in his preface, and given generally, but probably correctly, the date of their composition. The most important among them are:—The Sonata, Op. 6, for pianoforte (the only one published); the Books of Songs, Op. 8 and 9; and the Symphony, No. 1, Op. 10—the last belonging, probably, to 1824 (when Mendelssohn was in his fifteenth year), and all dating from the period between 1824—1828. Furthermore, we have the Fantasia, Op. 15, for pianoforte, and the Six Songs, Op. 19—both undoubtedly composed between 1830 and 1834; and, lastly, the Violin Quartet, No. 1, Op. 44, the Trio, No. 2, for pianoforte, &c., Op. 66, and the Variations for piano, Op. 83, all of which belong to the last period, after 1840.

As works without an "Op." number, and not included in the *Thematic Catalogue*, Herr Rietz mentions, also (without giving the date of their composition): Two Pieces for the piano, Andante, B flat major, and Presto, G minor, published by Senff, Leipsic; Two Songs for four male voices: "Schlummernd an des Vaters Brust," and "Auf, Freunde, lasst das Jahr uns singen," published by Kahnt, Leipsic (*Repertory for Male Voices*), and a "Te Deum" for four-part chorus and organ, with English words (printed in London). Of the organ parts which Mendelssohn wrote for Handel's *Solomon* and *Israel in Egypt*, that for the latter is printed in the edition of the Handel Society, for whom Mendelssohn more especially edited this oratorio. That for the former exists as manuscript in Cologne.

We find, also, included in the catalogue, and in chronological order, the works published from Mendelssohn's papers after his death. It would be, perhaps, desirable to mark them with an asterisk in a second edition. The name of the place, when given, always denotes where the work to which it was affixed was composed or completed.

The series begins in 1822 (when Mendelssohn was in his thirteenth year), with the Quartet for pianoforte, violin, viol and violoncello, in C minor, Op. 1, written in Berlin, and finishes in 1847 with "Altdeutsches Frühlingslied," for one voice, with pianoforte (in Op. 86), Mendelssohn's last composition, written in Leipsic on the 7th October, 1847. On the 4th November, he died.

The following remarks may be made upon the catalogue:—

Under 1824, *Die Hochzeit des Camacho* (played once at the Theatre Royal, Berlin, on the 29th April, 1827), is marked as Op. 10, while at p. 601, the Symphony No. 1, is also marked Op. 10. An Overture for Reed-band, in C major (Op. 24), written at Doberan for the orchestra there, and subsequently arranged for a full military band, is a piece we never heard, but is probably worthy of being recommended to military bands in place of their insupportable operatic *pots-pourris*.

1828, the Quartet for two violins, viol and violoncello, in E flat major, Op. 12, is the second written by Mendelssohn, but it is given as the *first*; the Quartet in A minor, Op. 13, was composed a year previously (1827). The beautiful Octet (Op. 20) dates from as far back as 1825, the Fugue for violin quartet in E flat major, printed as Op. 81, was written as early as 1827. Of the three quartets, Op. 44, the date of the first cannot be ascertained with certainty (See above), but the date given "After 1840," cannot well be correct for this No. 1, because No. 2, in E minor, and No. 3 in E flat major, belong to 1837 and 1838 respectively.

The Overtures, *A Midsummer Night's Dream* (1826)*, "*Meeresstille und glückliche*" Fahrt (1828),—"Die Hebriden" (1830), in Rome,—*Melusine* (1833),—*Ruy Blas* (1837),—*Athalia* and "Priest's March" (1844), in London.

The first Symphony (as we have said above) dates, probably, from as far back as 1824; the Symphony in A major (which appeared as Op. 90) from 1833, and was often named by Mendelssohn himself his "Italian" Symphony; the Symphony-Cantata, Op. 52, from 1840, and that in A minor (designated as the "Scotch" one in his *Reisebrieft*), Op. 56, from 1842.

His sacred works were composed in the following order:—

1830.—The 115th Psalm (Op. 31), in Rome, Three Compositions ("*Kirchenmusiken*,") for chorus and vocal solos, with organ" (Op. 23), and "Three Motets" for female voices, with organ (Op. 39), both in Rome, the last being written for the Nuns of the Trinità de'Monti.—1831. "Verleih uns Frieden (without "Op." number) also in Rome, 1833. "Vocal Chorus, "Lord have mercy," in A minor (without any "Op." number), in Berlin, printed in Bösenberg's *Album* at Leipsic.

1834 and 1835.—Oratorio of *St. Paul* (performed for the first time on the 22nd May, 1836, in Dusseldorf).—1837, The 42nd Psalm (Op. 42). —1838, The 95th Psalm (Op. 46).—1839, The 114th Psalm, "Da Israel aus Aegypten zog," in four parts (Op. 51).—1840, "Lobgesang" (Op. 52, performed for the first time in the St. Thomaskirche, Leipsic, on the 25th June, 1840, at the fourth centenary anniversary of the invention of printing),—"Festgesang" for male chorus and brass. "Brocht mit heil'gen Lobgesang" (performed on the same occasion and printed without "Op." number).

1843.—Choruses for female voices and piano for *Athalia*, subsequently, in 1845, arranged for a full chorus and band, and printed as Op. 74 (with the overture written in 1844), performed for the first time on the 1st December, 1845, at the Theatre Royal in Charlottenburg. In the same year (1843), the 191st Psalm (Op. 91), for the festival of New Year's Day, 1844, in the Cathedral, Berlin. The 2nd Psalm, "Warum toben die Heiden," eight-part (Op. 78), and "Herr gott, du bist unsere Zuversicht," also eight-part (Op. 79). Belonging also to this period is the Hymn for contralto, chorus and orchestra (Op. 96), an arrangement of the "Drei geistliche Lieder far eine Altstimme mit chor und orgel," previously published without "Op" number, by Simrock Bonn.

1844.—Hymn for soprano, chorus and organ, Berlin (without "Op." number), Psalms for eight-part chorus (Op. 78).

1846.—"Lauda Sion," for chorus, solo, and orchestra (Op. 73), for the church of St Martin, Liege. The oratorio of *Elijah* (Op. 70), performed for the first time on the 25th August, 1846. "Sprüche" for eight-part chorus.

1847.—Three Motets for chorus and vocal solos (Op. 69), and recitatives and choruses from the unfinished oratorio of *Christus*.† From what precedes the reader will perceive the very great value of Herr J. Rietz's catalogue. But it is the second catalogue, containing "the *unprinted works*" of Mendelssohn, which completely astonishes us. Justly does Rietz remark in the preface: "The large number of works here mentioned is a proof how strictly and conscientiously Mendelssohn behaved towards himself, and how much he laid on one side, which, even if requiring to be retouched, would have afforded pleasure and delight to the world; but it is a proof, also, that after his death, care was taken to pursue the same course, and to publish nothing from his posthumous papers unworthy of his name and his importance in the history of Art. Smaller pieces, composed for particular occasions, &c., and of which there exist a very great many, are not included in the list, the principal reason for this being that it would have been difficult to render it ever approximately complete. These unprinted works, all of which are still in existence, are arranged according to the different

* From the *Niederrheinische Musik-Zeitung*.

† The difference is most striking; for instance, in the case of the "Walpurgisnacht," composed in 1830 and 1831, but given as Op. 60, 1843, and also in that of the overture to *Ruy Blas*, composed in 1839, but not printed as Op. 95 till after Mendelssohn's decease.

* To the year 1847 belongs, also, the finale to the opera of *Lorelie*, printed as Op. 98 from his papers. "Besides this, there exists of this opera only an 'Ave Maria,' for soprano solo and female chorus, a grand march with chorus, and the beginning of three other pieces.—J. Rietz, p. 515.

† He did not write the music to be played between the acts, &c., till 1843. On the 14th October in that year, the *Midsummer Night's Dream*, with all Mendelssohn's music, was performed for the first time in the new palace at Potsdam, and, on the 18th October following, at the Theatre Royal, Berlin.

styles of music, so that the reader is able to perceive at a glance the composer's extraordinary industry in each. The date of their composition is mostly added.

Under the head of *Sacred Music*, we find 23 numbers, including some ten grand pieces with orchestra. Among these there are a "Magnificat," of 1822; a "Kyrie," of 1825; the 100th Psalm, of 1844; and "Herr Gott, Dich loben wir," for double chorus, organ, four trombones and stringed instruments—in celebration of the thousandth anniversary of the existence of Germany—of 1843. Furthermore, there are thirteen pieces belonging to *St. Paul*, but eventually omitted by Mendelssohn (four choruses, 3 chorales, 4 recitatives, 1 soprano air, and 1 duet for soprano and base), and more important works *a capella* (some eight-part ones) of 1826; twenty-eight for the Berlin Sing Akademie. Perhaps the compositions entitled, "Ad Vesperus," for three-part and four-part male chorus, and "Beatl mortui," for male chorus, both written later than 1831, might, in the present scarcity of works of this description, merit another trial with a view to publication. We find, also, included among the "Weltliche gesänge," seven more pieces for male chorus; a "Festmusik," words by Rellstab, also for male voices, with wind-instrument and basses, and seven numbers of solos and choruses, dating from 1827, and written for a festival got up by A. Von Humboldt, in honor of the German natural philosophers at Berlin. There is, too, for full chorus and orchestra, a Cantata for the Dürer Festival, 12th April, 1828, as well as fourteen solo pieces, grand fugued choruses, &c. Three one-act comic *operas*, and one three-act opera: *Der Onkel aus Boston, oder die beider Neffen*, are deserving of notice. There are, furthermore, about thirty airs and songs for one voice, with accompaniment. Of orchestral works, the manuscripts include two Symphonies (in D major, 1822; and in D minor, for the Festival of the Reformation, in London and Berlin, performed in 1830), and an Overture in C major, 1825, executed at the Dusseldorf Musical Festival, 1833.*

For stringed-instruments, there are from twelve to sixteen pieces, in four, five and six parts respectively, a violin concerto being included among them. Among the eleven more important pieces for the piano, are two Pianoforte Concertos, with full band, a sextet, a quartet, a trio and four Sonatas (with clarionet, viol and violin), most of them dating from 1823 or 1824. But there is also a Sonata, with violin, in E flat major, belonging to 1838, that is to the composer's best period. For the pianoforte alone there are, besides a large number of smaller pieces, some productions of importance, including a Sonata in B flat major, 1827, the publication of which would be desirable, because, with the exception of the six Sonatas for the organ, we possess only one Sonata (Op. 6) in this style.†

* I recollect it very well; it was fresh and animated, and, though possessing no decided character, pleased greatly. In reply to my frequent subsequent inquiries why he did not have it printed, and what had become of it, Mendelssohn always replied evasively; but I could see that he did not consider this Overture equal to the "Meeresstille und gluckliche Fahrt," and "Die Hebriden,"—composed subsequently—because it did not express any well defined idea.—L. Bischoff.

† In the catalogue of the printed works, the Organ Sonata in C minor (Op. 62), No. 2 is placed under 1839 and 1844, and the Sonata in D minor, No. 6 of the same work, under 1844 and 1845, while the date of No. 5 is not given. This is probably owing to some typographical error.

Lobe, in a notice on Mendelssohn, in the *Gartenlaube* (9th February, 1859), says: "He was, as a rule, very severe with regard to his works, and kept back many of the less important ones. We now see that the number of productions thus kept back was exceedingly great." Lobe goes on to say, however: "Of course the expression, 'less important,' applied to his works, is to be understood only relatively to his best productions, for he never published anything that deserved the designation of 'less important,' in the ordinary acceptation of the words. His relatively less important works are always worth more than many later productions whose authors fancy they equal or even surpass him." We agree with Herr Lobe, and believe that another and not too timid selection from the rich store of manuscripts Mendelssohn left behind him, would result in the discovery of many a piece of music worthy of being published, and to which Lobe's opinion would well apply.

Moscow.—The Italian Opera Company here need not drive a comparison with the company at St. Petersburg. The *prime donne* are: Antonietta Fricci, Rosina Laborde, Brayda Lablache; tenors—Emilio Pancani, Neri-Baraldi, Grossi; baritone—Francesco Stelleri; basses—Gassier, Vialetti, Finocchi; and *buffo*—Frizzi.

Dresden.—Sophocles's *Oedipus in Colonos*, with Mendelssohn's music, was performed on the 20th ult. before a crowded and enthusiastic audience. It will, without doubt, shortly be repeated.

DRAMATURGY AMONG THE JEWS.

The Jewish mimic Alityros was a favorite of the Emperor Nero, who himself performed on the stage, "conforming to every rule of the guitar-players." It was by Alityros that Josephus, the historian, was presented to the spouse of the emperor, Poppaea, at Pazzuio, and by her support he succeeded in rescuing the priests transported to Italy by the governor Felix. A Jewish tragedy-poet acted even before the Christian era; Ezekiel, the Alexandrian, who dramatised the biblical account of the departure of Israel from Egypt, on the model of Euripides, fragments of which reached Eusebius of Cesarea, Clemens of Alexandria and Eustathius. In Europe, Samuel Usque wrote the first Jewish drama (*Esther*) in the Spanish language; Antonio Enriquez Gomez wrote twenty-two comedies. The German Jews can only show some plays from the time before Mendelssohn,* in which are dramatised the Histories of Joseph, David, Goliath and Esther. The author of the first named piece is Beermann, of Limburg. It was performed at the commencement of the 18th century at Frankfort-on-the-Maine, by talmudical students of Prague and Hamburgh, in a theatre which was expressly established for this purpose, to the glorification of the Purim feast. The Jeshiba youths at that time only played at comedy on Purim. The "*Bacharim*" of Prague and Hamburgh must have frequently visited the theatres of their time, as they were able to amuse not only their fellow-believers by sceneries and theatrical performances, but also Christian citizens of Frankfort. But the authorities of Frankfort deemed it inexpedient to let Christians attend a Jewish amateur theatre; the comedy playing, therefore, was prohibited under a penalty of twenty dollars. The clowns, which used to amuse Jewish wedding guests, were only displaced by the modern taste. A succession of modern Jewish dramatic poets commenced with Benedikt David Arnstein, of Vienna (1782-1804). In Germany also rabbinic Dr. Ludwig Philippson in Magdeburg and Leopold Stein in Frankfort-on-the-Maine, contributed of late to the dramatic literature.

When the owners of the building put an end to the Jewish amateur theatre of Frankfort, neither Jews nor Christians anticipated that a time would come when rabbinic would enrich the dramatic literature, and Jewish actors and actresses in different countries of Europe would meet with so much appreciation and even admiration. Since the days of Moses Chajjim Luzzatto, dramas have also appeared in the Hebrew language, partly original, partly translated. As authors in this kind of literature are to be named Dd. Franco Mendes, Samuel Romanelli, Joseph Troplowitz, Moses Kunitzer, Samuel David Luzzatto, Samuel L. Rappopot, Max Letteris, Kalmon Kohn, Sueskind Rashkow, S. Bacher.

To what Rabbi Fein quotes respecting instrumental and vocal music from Talmudical literature is to be added the reading of religious works, as well as of the bible. Mishnah, which took place in ancient times in a singing tone; even Solon's and other laws were chanted by the school-boys and girls. The admonition to improve daily in the study of the law Rabbi Akiba expounds in these words:—"Every day a canto, a canto every day!" It was said of an inadmissible explanation: Is this study? It is only a song! Important is the rabbinical controversy, whether vocal or instrumental music formed the most essential element in the temple music at Jerusalem. The fondness of singing remained among the people, though teachers of the Talmudical age desired the abrogation of vocal music on account of the mourning for Jerusalem. They sang even verses of Solomon's song after the manner of profane songs, which was much censured. Of the apostate, Elisha ben Abua (Acher) it is said, that he sang Grecian songs, or, according to another version, he loved musical instruments. That musical instruments were in common use is proved, not only by the regard paid to them in the Sabbath laws, but also by the use of the "mourning flute" for the accompaniment of the dirges at funerals, as was the general custom.

As chanting was in use even in school, so we might also suppose without express testimony from antiquity, that this was also the case with divine service in the synagogue. And that supposition is also fully confirmed by the direct testimony of ancient authorities, for it was, enacted in primeval times that the reader shall have an agreeable sonorous voice. Regular chant and instrumental music did not exist in the old synagogues co-temporary with the second temple of Jerusalem, as these were regarded as peculiar to the temple. The melodies of the synagogue were artless and in the form of a recitative, and the oldest Church melody is doubtless an adaptation or imitation thereof. The book *Of the Contemplative Life* contains the following description of the song of the Therapeutics both male and female:—"The clear distinct voice of the women in connection with the deep voices of men by contra notes and sonorous melodies produce a harmonious and truly musical symphony;" but as the book *Of the Contemplative Life*, which is added to the works of Philo, is not his production, so the description has no importance for the history of the followers of the Synagogue. In the

* Grandfather of Felix Mendelssohn Bartholdy.

synagogues the women never sang. Regular training for synagogal chanting dates from post Talmudical ages. Already in books of the twelfth century, we read complaints of the frivolity of some readers, who repeated passages in the service in order to let their agreeable voices be heard. But the congregation, pleased with the singing, did not heed this complaint. The learned Dukes was the first to enquire into the nature and state of synagogal chanting, without its having been carried any further since then. Abraham Aben Ezra already knew of Hebrew songs, chanted to profane melodies. The cabalist, Menachem di Lonsano, informs us that he adapted his religious poetry to profane melodies; and Raphael Meldola borrowed the music for his Hebrew songs from arietas and recitatives. R. Jacob ha-Levi, of Mayence, is regarded as the father of the German synagogal chanting.

In the synagogue of Bagdad, the German traveller, Patacha of Ratisbon, met with instrumental music in the twelfth century; in the "Altneu" synagogue, in Prague, the strains of the organ sounded already a hundred and sixty years ago. Hirsh Chajes broaches the hypothesis that the Church might not yet have made use of the organ, but this is not so. More than a thousand years before the emperor Constantinus Kopronymus sent an organ among other presents to King Pipin. This was the first organ seen in Western Europe. This historical fact may not have been known to the Jews of Prague; they, however, must have known that the organ is an instrument of the Church. But they were either enlightened enough not to be influenced by this, or their rabbis appeased their scruples with the assurance that instruments similar to an organ were used in the second temple of Jerusalem. It is certain that the visitors of the "Altneu" synagogue were edified by the strains of the organ, and that their Jewish feeling was not offended by it.

The notorious Pfefferkorn relates that the Jews had an invincible antipathy to the organ; but Shulchan Arukh was candid enough to refute the assertion, or at least to acknowledge the progress in musical matters. The hymns saluting the advent of the Sabbath were frequently sung with instrumental accompaniment. History even preserved the names of the Jewish musicians of Frankfort in the beginning of the eighteenth century, and the name of Jacob of Prague, Maier Blahry, in view of that time built an organ. Leon of Modena enumerates music among his twenty-four attainments, by which he probably meant to say that he had given instruction in music; and R. Jair Chajjim Bacharach was asked whether a certain talmudical scholar playing several instruments would not degrade from his own dignity, if he acted as musician at a wedding, of course not for pay. The Jews seem to have used the musical notes at first in Italy, the home of vocal music. As judges of music are named, Jehuda Muskato (1539), Israel Abba (1630), Leon of Modena (died 1640) and his son Sebastian. The physician, Arje Abraham de Porto Leone, who, at the wish of Duke Wilhelm Gonzaga, published in 1584 discourses on the use of gold in medical science, discussed the musical instruments of the ancient Hebrews in his celebrated *Shilte-ha-Gibborim*, and Solomo de Rossi published musical collections in Hebrew for three to eight voices. In our own days Jewish musicians have gained for themselves immortal laurels, and D'Israeli attributed to the Jewish race a particular musical talent.

It appears from all this that the element of song was never wanting in the religious service of the synagogue. Even as the praise of having introduced into the synagogue the art of preaching is due to modern time, so also that of having created synagogal music. As the words of the ancient prophets resound in the living and spiritual discourses of the synagogue, so the tunes of the ancient harp of Zion resound anew in the synagogues. In both cases it is the biblical spirit which has been aroused again, and which so easily finds its way to the heart. And even as modern synagogal pulpit orators do not hesitate to acknowledge, not only the historical authorisation, but also the high merits of the old Drasha, so also the composing artists of the synagogue are always more and more ready to value and recast the old melodies.—*Jewish Chronicle.*

MANNHEIM.—A performance of Herr W. Taubert's *Macbeth* was given lately for the benefit of the Pension-Fund for members of the Theatre Royal. The house was crowded with a most brilliant and fashionable audience. Madame Michelis-Nimbs sang the part of Lady Maebeth very finely. She was more especially impressive in the scene of the fourth act, where the Thane's guilty wife betrays, while asleep, the workings of her mind. She was recalled at the end of this scene, as well as at the conclusion of the opera, when the other principal artists also appeared. The orchestra and chorus, under Herr Ignaz, went admirably.

WIESBADEN.—Herr Hans von Bülow performed at one of the concerts recently given by the "Administration." The pieces selected by him were: the first Fantasia by Liszt, a "Barcarole" by Rubinstein and the "Robert Fantasia" by Liszt. MM. Servais and Colonnati also played at the same concert.

THE RHENISH VOCAL-ASSOCIATION.*

The Festival of the Singers of Germany, held at Nuremberg, in 1861, suggested the idea of forming a universal German Vocal Federation ("Sängerbund"), an idea which presented itself the more readily to men's minds in the south of Germany because the Suabian Vocal Federation had already existed there for years. In imitation of this model, the Vocal Associations in the various parts of Germany were recommended to combine among themselves, and then gradually to enter the great Federation. Very much has since been done to carry out the idea; but, on the whole, the fate of everything bearing the name of a "German Federation" seems to have fallen to the lot of this Vocal Federation also; the idea becomes stunted in the execution; the spring dries up ere it has grown to be a river. We would not, however, be misunderstood. Just as the Nuremberg Festival was the magnificent and enthusiastic expression—realised by the aid of poetry and song — of German nationality, the German Vocal Federation, as a Federation of the love of one's native land, and as the sign of the yearning for unity and brotherhood, possesses a pleasing significance. If, however, we ask ourselves whether the spirit which recognises the seriousness of the end in view extends this seriousness to the means to that end—to song as an object of Art—we are obliged to confess that, as a general rule, this, with a few honorable exceptions, is not the case. However cheering the propagation, over town and country, of a taste for singing may be, it is assuming such vast proportions that the sincere friend of vocal music perceives in the fact rather a danger than a triumph. For all those who, during the last few years, have followed with interest the progress and results of the various musical festivals, great and small, this assertion requires no proof from us. Singing matches and prizes avail nothing, as was very justly acknowledged at Nuremberg. In Art, that which is bad and trivial can be kept in check only by what is really beautiful and important, executed in an artistic manner. For this reason, we joyfully welcome the new combination of *Six Rhenish Associations* for the purpose of maintaining the dignity of male part-singing as a noble branch of musical art, and, by means of a grand annual concert, executed by their united resources, of showing the public in what light they look upon their task, and how, by a serious cultivation of Art, they endeavour to perform that task. The six associations in question are the "Liedertafel," of Aix-la-Chappelle; the "Concordia," of Bonn; the "Liedertafel," of Crefeld; the "Liedertafel," of Elberfeld; the "Männer-Gesangverein," of Cologne; and the "Männer-Gesangverein," of Neuss. The new Association was established last April. According to its statutes, the place of meet whence, also, all the measures for the arrangements and carrying-out of the combined performance emanate, will be changed every year. One half of the receipts of the performance will be set apart to pay for compositions of importance destined for men's voices; and the other half principally for the benefit of the town in which the performance is held. Cologne was unanimously selected as the place of meeting for 1863; and Aix-la-Chapelle, for 1864. In accordance with this resolution, the Männer-Gesang of Cologne, and their director, Herr Franz Weber, have undertaken to make the arrangements for, and carry out, this year's concert, which will take place on Sunday, October 4th, in the large room of the Gürzenich. If we look at the programme of the concert, we perceive, firstly, that, in selecting the pieces, the committee have kept clear of everything that is commonplace or that has been too frequently sung, and, secondly, that the two greatest living German composer's, Franz Lachner and Ferdinand Hiller, acknowledge and further the object of the Association by contributing compositions written expressly for it. Herr Lachner has dedicated to the Association a setting of the 150th Psalm, with orchestral and organ accompaniment; and Herr Hiller, two songs from the *Edda* (by Eilar Ling): "Osterfeuer" and "Ostara," for solo, male chorus and orchestra. Besides these more important productions, we shall hear two of the finest sacred songs ever written ("O bone Jesu") by Palestrina and ("Populo meus") by Vittoria, respectively; Mendelssohn's Hymn: "An die Künstler;" Lachner's "Sturmesmythe," and songs by Carl M. von Weber, Franz Schubert, N. W. Gade, Jul. Rietz and J. Herbeck. The efforts of the Rhenish Vocal Association being directed to combating the maxim: "Wherever Art has sunk, it has sunk by the fault of artists," let the public meet these efforts half-way, and, on their part, prove that they only require the really Beautiful to be offered them to appreciate and love it!

L. B.

HERR ADOLPH SCHLOESSER, whose new trio for pianoforte, violin and violoncello, is dedicated to the King of Portugal (well known to be a talented performer on the violoncello), has received a handsome letter of acknowledgment from His Majesty, accompanied by a decoration of one of the principal orders of merit of the kingdom.

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* From the *Niederrheinische Musik-Zeitung.*

MILAN.

(From our own Correspondent.) *October 1st, 1863.*

THE full season at Milan has, so far, been unsatisfactory, and the huge theatre of La Scala shows every night but scant and unimpassioned audiences. Of old operas, *I Puritani* and *Norma* have been given with fair success, but the novelty, Maestro Cagnoni's *Vecchio della Montagna*, has, I am told, not created the sensation that was expected. Cagnoni is a Milanese, who has written some three or four other operas, though his reputation is as yet confined to Italy. The *Vecchio* contains a few fine choruses, several spirited airs of the Verdi school, and in its processions and banquet scenes allows fair scope for spectacular display. The plot is, to say the least,—the "Vecchio" is a "Prince of Assassins of the Mountain"—is one Hassan, the leader of a band of fanatical assassins, something of the Thug school, and who, says a learned footnote in the libretto, the Orientals call Scheikh-al-gebal, or in Latin, Senex Montis, and in Italian, Vecchio della Montagna—Anglice, Old Man of the Mountain. This amiable old man has a daughter, Fatima, who, having previously been a prisoner in the hands of the Crusaders, falls in love with one of them, Paul of Salran by name. Salran in his turn is taken prisoner by the Arascidi, Hassan's retainers, and Fatima endeavors to save him from death; even confessing to her father that she loves him. The old gentleman takes the news quite calmly, and even consents to release Paul and marry him to his daughter, offering him wealth, honors and a turban, all of which the absurd Paul declines with thanks. Hence rage and "*rabbia*" of the stern parent and weeping and *dolor* of the beauteous Fatima, who bring the second act to a close by the simultaneous expression of these highly lyric emotions.

Female ingenuity will not, however, be balked, and Fatima having again reduced her murdering papa to terms, they agree to drug Paul with *hasheesh*. The happy plan succeeds, and in the ecstasy caused by the effects of the drug, Paul comes up to the mark, declares he is highly enamored with Fatima, says "abbraciami!" and "io t'amo," while the lovers mutually declare that they are quite crammed with happiness and "celeste voluttà." Unluckily, this love is of brief duration. A few minutes before the wedding, three assassins—mild gentlemen wearing white surplices like country parsons—come in to announce to Hassan that, in the fulfillment of certain little commissions to them given by him, they had casually cut the throat of Paul's father. At this, Paul, on the rampage, stops the marriage ceremonies, overturns the altar and everybody and everything, relieves his, her, its and their feelings by an elaborate and really effective concerted piece.

In the fourth act Paul appears at the head of a band of Christian soldiers, and in the orchestral battle is supposed to attack and conquer the Arascidi, but is, however, himself wounded and taken prisoner by them, and dies in the arms of Fatima confessing his love for her—an assertion, by the way, which seems to be rather apocryphal when his former actions are considered. This fourth act is the best in the opera, the concluding trio being particularly noticeable as well as the opening chorus of crusaders and a spirited tenor air. The general design of the work, the locality of the scenes, the costumes and even some of the airs remind the hearer somewhat of Verdi's *Lombardi*, though Cagnoni possesses enough originality to release him from the charge of plagiarism. The opera is well mounted, but its continuity is broken by the interlopation between the second and third acts of a very long, dull and wearisome ballet—the *Bianchi e Negri*—in which American southern life is depicted in a series of most amusing blunders and anachronisms.

At the Carcano, Frezzolini has just finished an engagement, broken by frequent indispositions. She sang in *Sonnambula* last night, her lithographed portrait being distributed among the occupants of the boxes, while the house was illuminated *al giorno*. Frezzolini is, of course, still the same finished artist, but her voice is almost gone, and the Milan journals are absolutely discourteous in their notices of the fact.

At the Radegonda theatre, a third-rate company is playing *Puritani* very badly, and Donizetti's *Regina di Golconda* very well indeed, an admirable buffo, whose name I forget, and the baritone, Garcia, winning much applause. This Garcia belongs to the celebrated Garcia family, and is a nephew of Malibran and Viardot. He is quite a young man, and this is his first engagement and first opera. His voice is smooth and delicate, his action and gesticulation good, and by no means like a novice; and in an interpolated air from *Maria di Rohan* he exhibits many of the excellencies of the Garcia school. The tenor of the Rodegonda troupe, also from a distinguished musical family—the Ronzis—has been for some time a successful teacher in this city, but is quite new to the stage.

Mr. Grau, the American Impresario, has been in Milan hunting up singers, and has engaged Vera-Lorini, a soprano of merit, and Castri, a contralto, for the New York winter season.

From Fano—Giuglini's home—I hear of the continued success of that artist in *Favorita* and other operas; but his triumph does not equal that of Ferraris, the dancer, at Perugia, where the public is absolutely ridiculous in its ovations.

Stigelli, the tenor and composer, who has lately had so many successes in America, is engaged for the season commencing October 8th, at Florence, to sing in *Faust*, which threatens to overrun the Italian stages as the deluge did the peaks and crags of Palestine. The *prima donna*, who is to be the Marguerite, is admirably fitted for the part, which makes it the more annoying that her name has escaped the treacherous memory of

TROVATOR.

—o—

FLORENCE.—Something so strange has lately occurred here that it deserves to be mentioned. The Italian Government having decided that a Royal Conservatory of Music shall be established in Palermo, appointed a committee charged with the task of testing the capabilities of those artists who shall compete for the post of director of the new institution. The committee meets in this city, and is composed of honorable men, whose musical talent is beyond a doubt. This renders the following fact all the more strange. Among the competitors for the post was Sig. Petrella, the composer of several works performed with success at the leading theatres of Italy. We may mention, for instance, *Mario Visconti*, *Precauzioni*, *Assedio di Leyda*, *Jane* and *Falotto di Grey*, which were produced and favorably received at the Scala, Milan, at the theatre in Naples and at that in Turin. Despite of this, what does the committee do? It requests Sig. Petrella to compose an exercise, especially given him, to show of what he is capable, and its selects a canon or a fugue. This is not the place to discuss the value of Sig. Petrella's works, but the committee has no right to ask an approved composer to write a task fitted only for a student. Sig. Petrella has, in consequence, retired from among the competitors for the situation.

GUERNSEY.—At the Assembly Rooms on Friday evening Mr. Deacon's *Chronological Recital of Pianoforte Music* was honored by the attendance of Lady Slade and family, Mrs. Stafford Carey and family, a brilliant assemblage of our local society, and by nearly all the musical talent of the island. The performance included compositions by Bach, Handel, Scarlatti, Haydn, Beethoven, Weber, Mendelssohn, Schumann, Chopin, Stephen Heller, Sterndale Bennett, Thalberg and Prudent. Not an unimportant feature was the fact, that the twenty pieces which formed the programme were, with two exceptions, played from memory. Precision, brilliancy, force, and, above all, beauty of tone, the power of "singing" upon the instrument, and a perfect interpretation of each author—these are the predominant qualities of Mr. Deacon's playing, a pianist of the highest order. The applause, which early in the evening was general and hearty, became, as the recital proceeded, enthusiastic, and we may safely say that nothing hitherto brought before us has created such a sensation.

Mr. Howard's opera recitals continue to attract. On Saturday there was a day performance of sacred music, in the evening Locke's music to *Macbeth* and selections from *Guy Mannering* were given, and yesterday evening the audience were treated with *Der Freischütz*. All were admirably performed, and deservedly applauded.—*Abridged from the Guernsey Star.*

BADEN.—Italian opera has made way for French plays. On the Grand Duke's birthday there was a concert, the profits of which were given to the poor of the town. The following was the programme: 1. Overture to *Sophia Catharina*, by Herr von Flotow; 2. Aria, sung by M. Delle Sedie; 3. Three Trifles for the piano, executed by Herr Jaell; 4. Duet from the *Stabat Mater*, sung by Mdlle. Battu and Mad. Demeric-Lablache; 5. Concerto for violoncello, on a song by Schubert, played by Herr Schlagmann; 6. Variations on Rossini's "Cenerentola," sung by Mdlle. Battu; 7. Fantasia upon *Il Trovatore*, composed and performed by M. Alard; 8. Arioso from the *Prophète*, and brindisi from *Lucrezia*, sung by Mad. Demeric-Lablache; 9. Pianoforte Fantasia on *Le Philtre*, performed by Herr Krüger; and 10. Duet from *Don Pasquale*, sung by Mdlle. Battu and M. Delle Sedie. Herr Kömmemann was the conductor.

AIX-LA-CHAPELLE.—Sixty-one vocal associations, thirty-seven of which were German, took part in the Festival held here last month. There were seventeen Belgian and seven Dutch associations. Two of the former contended for the grand prize, battling with each other like a couple of lions. Two or three more than ordinary artistic trifle enabled the "Légia" association to carry off the prize, consisting of a magnificent porcelain vase (the gift of His Majesty, the King of Prussia) and 250 thalers.

ROME.—Meyerbeer's *Roberto il Diavolo* has inaugurated the season at the Argentine Theatre with immense *éclat*. The interpretation of this masterpiece was confided to Mesdames Caronti-Zucchi and Monte, Signors Junca, Limberti and Gounari. Signor Junca created a powerful impression by his performance of Bertram, and the local journals speak in numerous terms of his appearance, his dramatic capabilities and the power and beautiful quality of his voice.

AP' MUTTON COLUMN.

REBEEKINGS—COMMENTS—ANECDOTES—QUESTIONS—ANSWERS.

MY DEAR MR. AP' MUTTON,—The following extract from *The World*, of June 28, 1753, will prove interesting to the admirers of the "Immortal Handel," when considered that it was written during his lifetime, and how closely the opinion entertained of his great ability then resembles that of the present day.

"Simplicity is with justice esteemed a superior excellance in all the performances of Art, because by this quality they more nearly resemble the productions of nature; and the productions of nature have ever been accounted nobler, and of a higher order, in proportion to their simplicity.

* * * * * *

"Whoever considers the latest importations of music and musicians from Italy will be convinced that the modern masters of that country have lost that beautiful simplicity which is generally the ornament of every musical composition, and which really dignified those of their predecessors.

"They have introduced so many intricate divisions, wild variations, without any apparent necessity arising either from the words or from any other incident, that the chief ambition of the composer seems to be rather to surprise the ear than to please the judgment; and that of the performer to show his execution rather than his expression.

"It is from these motives that the hearer is often confounded, but not delighted, with sudden and unnatural transitions from the key, and returns to it as unnatural as the transitions themselves, while pathos, the soul of music, is either unknown or totally neglected.

"Those who have studied the works of Corelli among the modern ancients, and Handel in the present age, know that the most affecting passages of the former owe their excellence to *simplicity* alone, and that the latter understands it *as well*, and attends to it *as much*, though he knows *when* to introduce with propriety those niceties and refinements which for want of that propriety we condemn in others.

"In every species of writing, whether we consider style or sentiment, *simplicity* is a beauty."

The following *item* is extracted from a letter of King Edward the Fourth:—

"We will, that the sons of noble lords and gentlemen being in the household with our said son, arise at a convenient hour and hear their mass, and be virtuously brought up, and taught in *grammer*, *music*, or other training exercises of *humanity*."

And still later, we find among the household allowances to Queen Mary, the sum of £1728, 5s. 0d. per annum for "musitions and players," or to quote the manuscript, "Booke of fees and offices, Primo die Augusti (1553), anno primo, Reginæ Mariæ:—

"The royal band of *musitions and players* are particularised as including 'trumpsters, lutars, harpers, rebeks, sagbuts, vialls, bagpipers, minstrels, drumslades, players on the fluyte, players on the virginalles, musitions strangers (Venetians), and players of interludes, eight in number, every one of them sixty-six shillings by the yeare; and makers of instruments."

Next week I intend sending you a few anecdotes.—Yours faithfully,

EUPHONION.

THE EISTEDDFOD.—But with all this disorderliness there was not the slightest show of license. The chorus, gathered from many miles round, numbering on the first night four hundred persons, was made up of iron-forgers from Merthyr Tydvil and Dowlais, of the copper miners who so largely contribute to the smell of new coinage perceptible in the town, of workers from the small farms on the soft wild hill-sides of the Neath and Swansea valleys. Yet not an instance of rudeness, or bad manners, or drunkeness, did I see; and I think only one discontented artist, a man of Dowlais, with a bamboo-colored beard, and who was too much vexed at being squeezed by his fellow-choristers not to bestow his vexation on us as he passed, seeing that there was no one else in the way. "Iss and inteed," he complained, "there was no room to sing." He was pacified by a little neighbourly inquiry; favored us with some particulars about the competition on the following morning (we arrived, did I say? on the eve of the first day's concert), and also with the fact that *he* sung *bass*. It was pleasant not long after to see him shoulder to shoulder with a rosey-cheeked little girl, in one of those saucer-shaped straw hats which look very shabby to persons who recollect the probably much more uncomfortable flower-pot of beaver, which was the height of fashion in the good days ere bards came in to sing at Swansea, by railway, from Baglan, and the Mumbles, and Cwmlynfell. Nothing, again, could be conceived better than the relations of gentle with simple. On the one side there was no parade, on the other no sycophancy. The singing of the chorus was a great pleasure and astonishment. Nothing of the kind was in existence when I first knew this thriving town. Then if one wandered up among the hills, where the wild tunes grow, and the tinkling of the triple harp used to be heard, as well as the clinking of the pot of ale, in every public house—there might be heard pretty voices, as fresh as the briar rose on the cheeks of the girls who owned them, and perhaps Pennillion singing—nothing wonderful—a thing hardly deserving the name of improvisation, which any three singing persons or more having an aptitude for rhyme, some courage, and no fear of common-place, could master with a week's practice.—*All the Year Round.*

O Ap' Mutton, Esq.

OWAIN AP' MUTTON

[Contributions to this column in the shape of questions and answers, old scraps of musical history, buried anecdotes, contrapuntal cleneches and opinions, whether paradoxical or platitudinarian, are politely requested.]

MAGGIONI *v.* RIPPINGTON PIPE.

To the Editor of the MUSICAL WORLD.

SIR,—Having by chance seen the most uncalled for, offensive and false observations made by a correspondent of your paper, signed Rippington Pipe, I beg to ask your correspondent if he has read my last letter of the 19th September? By that letter I most firmly declined to continue the correspondence alluded to. Here are my words:—

By all this my antagonist must learn that the day of truth will dawn, no matter how long the night may be. I leave him, therefore, the field to say what more he likes against me. I shall not be angry, nor cherish any rancour. I shall tranquilize my feelings, as when the wind, suddenly ceasing in the middle of a storm, an agitated tree (by mistake it was printed "ancient") recomposes its branches, and receives the hail as it pleases heaven to send it."

I then finished my letter with three Latin quotations, which I shall put in English, that your correspondent may understand them.

(1) "I therefore in future, as a deaf man, shall not hear, and as a dumb man, shall not open my mouth."—THE PALLIAT.

(2) "Nothing can be stronger, nothing can be more sublime, than to bear injuries and not reply the contrary."—CAMIDDORUS' *Treaty of the Soul.*

(3) "Yield even against thy feeling, and thou shalt be the conqueror."—OVID. *De Arte Amandi.*

After these plain declarations made on the 19th September, if my antagonist continued the controversy, and if the editor found it necessary to put a stop to it by notice of the 26th September, it is quite plain to all that the notice was not directed to me, as your correspondent wishes to infer. About the other observation, that such a controversy does no profit to any person, I entirely differ from his opinion, because my last words ought to be an excellent lesson for any one in future that may be found in a similar circumstance. It is painful to think that, whilst so disinterestedly I quitted the field of controversy, and of my own free will declined to speak further, a correspondent, unknown to me, should venture remarks so unjust and so out of time, and endeavour to awaken the memory of hostilities that had entirely passed away.—I am, Sir, yours truly,

MANFREDO MAGGIONI.

MISS. JOHN MACFARREN gave her new concert-lecture, with pianoforte and vocal illustrations, on Thursday, the 1st inst., in the spacious school-room in the Canterbury-road, Brixton, which attracted a large audience. The literary portion of the entertainment, written by Mr. G. A. Macfarren, included a discussion on the merits of England as a musical nation, interesting biographical anecdotes, and some instructive remarks and criticisms. These were delivered by Mrs. John Macfarren with great distinctness of utterance and with much animation; while in the execution of the varied selection of pianoforte music provided, the fair lecturer sustained her well-earned reputation as one of our most accomplished pianists. Mrs. John Macfarren possesses all the mechanical requisites for a finished artiste, coupled to an intimate familiarity with the intention of the music she seeks to interpret; and she was alike successful in several movements from sonatas of Mozart, Beethoven and Dussek, a Toccatto of Scarlatti, and Liszt's fantasia "Les Patineurs." She also played two pieces by Briesse, "The music of the sea," and "Rose, Thistle and Shamrock," in such a manner as to elicit a rapturous re-demand. Miss Eliza Hughes was the vocalist. She made a considerable effect in a *lied* by Mendelssohn, and a canzonet by Haydn, created a marked impression in a new ballad by Mrs. John Macfarren, and was encored in Mr. Macfarren's new song, "The beating of my own heart." The performance—which was given for the benefit of St. John's School, Brixton—went off with the greatest *eclat* from first to last, and Mrs. John Macfarren had every reason to be gratified with the enthusiastic reception with which she was greeted throughout the evening.

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TO PUBLISHERS AND COMPOSERS—*All Music for Review in* THE MUSICAL WORLD *must henceforth be forwarded to the Editor, care of* MESSRS. DUNCAN DAVISON & CO., 244, *Regent Street. A List of every Piece sent for Review will appear in* THE MUSICAL WORLD.

TO CONCERT GIVERS.—*No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in* THE MUSICAL WORLD.

BIRTH.

On the 5th inst., at Sussex Place, Regent's Park, the wife of EDMUND A NETHERCLIFT, Esq., of a daughter, still born.

DEATH.

On the 30th September, the Lady SOPHIA GUBBLEI.

The Musical World.

LONDON: SATURDAY, OCTOBER 10, 1863.

To the Editor of the MUSICAL WORLD.

SIR—As I foretold you, the directors of the Royal English Opera have issued no prospectus for the approaching season. A bare announcement of the first performance to take place on Monday, with the names of the characters and artists, is all they have thought worth their while to publish. Herein the musical world is left entirely in the dark as to future proceedings, and the subscribers are not even taken into consideration, for who would venture to pay beforehand without knowing something of the article to be purchased? Miss Louisa Pyne and Mr. W. H. Harrison are the first managers, I believe, who ever ignored making an appeal to the public on the eve of an important session. Does this proceed from pride or heedlessness? Do the directors think that their past labors in the field of national music are a sufficient guarantee for future exertions, and that their names alone in the bills will inspire confidence and create enthusiasm? Or is the musical public, in their estimation, of no account, a mere puppet in the hands of skilled artist-managers, to be pulled and danced at their pleasure? I seek in vain in the history of the Opera or the Drama for a like act of "boastful reticence." Even in the most aristocratic and exclusive days of the Italian Opera at Her Majesty's Theatre, when the names of a few of the artists would have served to satisfy the subscribers, there was invariably issued a more or less descriptive and promissory scheme of what was intended for the season; and we all know how Mr. Monck Mason and Mr. Laporte enlarged the mere customary outline of the proceedings to a lengthy and particularized proclamation—to say nothing of Mr. Lumley, who transcended all his predecessors in his pledges and flourishes. In fact, the writing of prospectuses grew into an art which has reached its climax in modern days, never more happily exemplified than in the grandiloquent, richly figurative and vaunting documents issued last year from the Royal Italian Opera and Her Majesty's Theatre. Not Mr. Alfred Bunn, nor Mr. E. T. Smith, in his most swelling and inventive moments ever surpassed the bombast and pollysyllabical assurances of Messrs. Gye and Mapleson. Macready himself, the proudest of actors, and the most keenly averse from anything like imposition, nevertheless felt the necessity of conciliating those on whose support he depended for life and fame, and on the eve of every season sent forth to the world his list of players and a sketch of his intended achievements. Miss Louisa Pyne and Mr. Harrison are above all precedents, and stand on their mere names. They are the "Royal English Opera," and the musical public must bow before them, and, trusting entirely to their antecedents, put faith in their *no* promises. I fear the musical people of London are not such enthusiasts about the National Opera, nor about the artists themselves, to be satisfied without a word. But let us see what can be gathered from the announcement—that is, from the advertisement of the opening performance on Monday night.

ROYAL ITALIAN OPERA, COVENT-GARDEN, under the Management of Miss LOUISA PYNE and Mr. W. HARRISON, will OPEN for the EIGHTH and LAST SEASON on Monday, October 12, with an entirely new romantic opera, the libretto by A Harris and T. J. Williams, Esqs., the music composed by W. Vincent Wallace, to be called THE DESERT FLOWER. Oamila (Queen of the Indian Tribe, Anakowtas), Miss Louisa Pyne; Eva (Owner of a Plantation), Miss Susan Pyne; Caagan (an Indian Chief, disguised as a Trapper), Mr. W. H. Weiss; Major Hector Van Pamperniele (of the Dutch Service), Mr. Henry Corri; Sergeant Peterman, Mr. A. Cook; and Maurice (an Officer in the Dutch Service), Mr. W. Harrison. The new scenery by Mr. W. Grieve and assistants. The opera will commence at 8 o'clock. Prices as usual. Box-office open daily from 10 to 5. No fees to boxkeepers or charges for booking places.—Stage Manager, Edward Stirling.

Taking the above for my sole guide—as I am bound to do—I should infer that the Royal English Opera was wanting in a *primo tenore*, a contralto and a barytone. Mr. W. Harrison has for some years felt the necessity of abdicating the first tenor throne in favor of Messrs. Henry Haigh and George Perren—neither of whom, by the way, can even now sing so well, nor show a tithe of his histrionic powers; Miss Susan Pyne is only retained in her place on account of unusual animation in her acting; and neither Mr. A. Cook nor Mr. H. Corri can by any stretch of courtesy be called a first or even second barytone. Mr. Santley, as I hinted to you a week or two since, has refused all offers of an engagement, whereby the English Opera is deprived of one of its greatest attractions, if not its very greatest. Perhaps, on the whole, with so deficient a company, and with a loss so irreparable as that of Mr. Santley, the directors displayed the wisest policy in saying nothing at all, more especially as they do not seem to attach the slightest importance to their subscription list. But how comes it that, while the stage-manager's name appears, that of the musical director is omitted? Are we to suppose that Mr. Edward Stirling is of more consequence to the establishment than Mr. Alfred Mellon? Or, in reality, has Mr. Mellon been superseded?

I hear good reports about Mr. Wallace's opera. I hope it will be better than the last. I verily believe that Mr. Balfe and Mr. Wallace had a private wager between them last year as to who should produce the weakest work. I own, looking at it in that light, the contest was a great trial of strength. Mr. Augustus Harris, I perceive, is the

librettist of the *Desert Flower*, Mr. Wallace's new opera. Mr. Harris is not a perfect poet, but he is a capital judge of a plot, and secured Miss Louisa Pyne's interest at once for the piece by making the heroine a queen. Miss Pyne has long ignored simple characters, and is now satisfied with nothing short of royalty, forgetting that her great reputation was made in the *Sonnambula* and *King Charles the Second*. Alas for Miss Pyne's preference! Malibran's predilection was for Amina, a peasant-girl; Grisi almost made her name in Ninetta, a peasant-girl; Sontag's most finished performance was Linda, a peasant-girl; and Mdlle. Patti's most successful part is Zerlina, a peasant-girl. However, Miss Louisa Pyne was once upon a time informed that she bore a strong resemblance to Her Most Gracious Majesty Queen Victoria, and ever since the fair and accomplished artist cannot endure to tread the boards in aught excepting regal robes.

I remain, Sir, yours, &c.,

RIPPINGTON PIPE.

(*Au Rédacteur du* MUSICAL WORLD).

MONSIEUR,—On publie en ce moment le théâtre complet d'Alexandre Dumas, chez MM. Michel Lévy frères. Si ce théâtre n'avait à tous les points de vue une très grande valeur, et comme œuvre d'art, et comme une des dates les plus brillantes du mouvement littéraire et dramatique de la première moitié de ce siècle, je me serais fait une loi de n'en point parler. Je suis, à l'égard de Dumas, un juge partial et prévenu. Depuis bien des années je lui ai voué des sentiments de sympathie et d'affection qu'aucune divergence d'opinions et de conduite ne saurait altérer et qui ne s'éteindront qu'avec moi. Il me le rend bien, du reste; il m'aime et il en donne plusieurs raisons; celle-ci, entre autres, qui lui semble une rareté piquante: "C'est le seul de mes amis"—dit-il—"qui ne m'ait jamais attaqué."

Je l'ai connu à son premier voyage en Italie, lorsqu'il avait déjà fait jouer les pièces contenues dans les deux volumes qui ont paru jusqu'ici. Ses *Impressions de voyage en Suisse* n'avaient pas en moins de succès que ses drames. Il était célèbre; il avait beaucoup d'ennemis. Je me souviens qu'à cette époque, on disait, en raillant, qu'il allait découvrir la Méditerranée. Je n'avais pas vingt ans; je ne savais pas un mot de français; aussi mon embarras fut grand lorsque j'eus l'honneur de lui être présenté. Notre conversation se fût bornée probablement à une révérence de ma part, à un salut de la sienne, s'il n'avait pris sur lui de me parler dans ma langue. Je le flatterais si je disais qu'il savait alors l'italien comme il le sait aujourd'hui. Il s'exprimait avec beaucoup de peine; mais sa figure était si animée, son esprit, sa verve intarissable perçaient si bien à travers ses paroles un peu étranges ou étrangement prononcées, que je le regardais avec un étonnement mêlé d'admiration.

Je dois lui rendre cette justice, que lorsqu'il apprit par une dame, chez laquelle nous nous rencontrions souvent, mon projet de venir en France, il fit tout son possible pour m'en détourner. "Si vous avez quelque pouvoir sur lui, disait il à notre commune amie, empêchez-le de faire une folie pareille. Nous avons à Paris des jeunes gens, pleins de talent, qui meurent littéralement de faim. Que deviendra-t-il dans cette Babylone, lui qui ne sait pas le premier mot de notre langue? Donnera-t-il quelques leçons d'italien? J'en doute. Il y a plus de maîtres que d'élèves. Toute l'émigration, qui est fort nombreuse, ne vit que de cela. Mamiani, Tommasco, Leopardi, n'ont pas d'autre ressource. Au nom du ciel! engagez-le à ne point quitter son pays."

Je fus très touché de ces conseils, mais comme j'avais, par d'inéroyables efforts, amassé la somme énorme de cinq cents francs, je partis croyant que jamais je ne verrais la fin de mon trésor. Je payai cent francs pour mon passage de Naples à Marseille; je tombai malade, et, après bien des souffrances et bien des traverses, j'arrivai enfin à Paris, n'ayant plus que cinq louis et une jolie montre en or qui prit bientôt le chemin du mont-de-piété. Je m'enfermai alors dans une petite chambre au sixième étage, rue de Richelieu, et, grâce à quelques livres que me prêta ma portière (c'étaient des prix qu'avait reçus son fils à la pension), j'essayai d'apprendre mon français tout seul. Ce que cela m'a coûté de peines, Dieu seul le sait. Le premier article que j'envoyai à *la Presse* avait pour titre: *L'Italie, par un Italien*, Je l'avais écrit en une demi-heure; je mis vingt nuits et vingt jours à le traduire: il est vrai que je n'avais point de dictionnaire, et qu'il me fallait chercher, dans des volumes déparoillés, que je savais presque par cœur, les phrases et les mots équivalents pour tâcher de me faire comprendre dans une autre langue que la mienne. Mon article contenait quelques aperçus nouveaux et quelques notions assez exactes sur un pays que l'on ne connaissait pas du tout alors, et que l'on ne connaît pas bien, même aujourd'hui. Il fut beaucoup reproduit, et M. de Girardin me permit d'écrire dans son journal autant de *Variétés* que je voudrais. Il en parlait à son aise. Il ne savait pas, et je me gardai bien de trahir mon secret, qu'il me fallait deux ou trois heures pour chaque ligne que je traduisais dans cette terrible langue française, où l'on me croyait bien moins ignorant que je n'étais.

J'avais déjà publié plusieurs articles sur Pellico, sur Manzoni, sur la Malibran, que sais-je? lorsque je me trouvai, un soir, avec Dumas dans les bureaux de la *Presse*. Je n'avais point osé lui faire une visite de peur del'importuner. Il me gronda doucement, avec ee visage ouvert qu'on lui connaît, me serra la main bien fort, et, passant son bras sous le mien, m'entraîna sur le boulevard. Là, au milieu d'une conversation si étincelante que j'en avais des éblouissements, il me dit de la meilleure grâce du monde, qu'il avait plusieurs ouvrages à faire sur l'Italie, et que, s'il me convenait de travailler sous sa direction, il y consentirait volontiers. Je le remerciai avec l'effusion la plus vive: je croyais rêver les yeux ouverts, et je commençais à regarder les passants avec un certain air de supériorité. Un scrupule m'arrêta tout à coup.—"Et que ferez-vous de mon francais?"—lui dis-je.—"Laissez-moi tranquille"—fit-il en riant—"votre francais n'a qu'un seul défaut, c'est d'être trop francais."

Je sentis la critique fort juste et fort sensée qui se cachait sous le compliment. Il me fallait assouplir, dégager ma manière, la détendre et lui ôter cette roideur commune à tous les étrangers qui apprennent une langue dans les livres. Au lieu d'un maître, je pris une maîtresse, et, comme ses leçons m'étaient fort agréables, en peu de jours je fis beaucoup de progrès. Je fus donc reçu d'emblée au nombre des collaborateurs de M. Alexandre Dumas. J'expliquerai tout à l'heure en quoi consistait cette collaboration dont plusieurs ont tiré plus de vanité qu'il n'eût fallu, et dont ils ont le tort et l'ingratitude de se plaindre après l'avoir sollicitée comme une faveur ou acceptée comme un bienfait. En ce qui me concerne, un des grands avantages que j'y trouvai, ce fut d'observer et d'étudier de près cette organisation prodigieuse qui doit paraître une énigme à ceux qui ne l'ont pas vue à l'œuvre dans une intimité de tous les instants.

P. A. FIORENTINO.

PARIS.

(From our own Correspondent.)

The rumour now and then whispered, rather than talked about, in musical circles, that Rossini had a new opera in his desk on the subject of *Don Giovanni*, and which was only to be produced after his death, is believed by many. The great Italian *Maestro* was not desirous, it would seem, of trying his strength with Mozart while he was in the land of the living; but when his spirit has descended into Hades he does not mind that his genius should be put to the severest possible test, and so he leaves his version of *Don Giovanni* to posterity as an heir-loom, to be compared even with the greatest masterpiece of operatic music. Now, if there were any truth in this rumour—which there is not—the greatest possible interest and curiosity would attach to the fact, for there are thousands, in France especially, who place Rossini alongside of Mozart as a dramatic composer. When, however, I hear and read of M. J. Offenbach being busy with a new libretto on the subject of *Don Juan*, I cannot believe in the evidence of my senses. Such temerity would outstrip that of Phœbus undertaking to drive the horses of Apollo—although M. Offenbach could not, in the wildest metaphorical acceptation, be entitled the son of Mozart.

At the Grand Opera there is nothing new nor interesting, beyond the active preparation for the reproduction of Rossini's *Moïse in Egitto*, or *Moïse*, to give it its French appellation. This magnificent and beautiful work, I see, is about to be given at Florence, on the occasion of the reopening of the Theatre Pagliano, and has also been selected for the inauguration of the Carnival season at the Scala in Milan. I am glad to find the love for the true and beautiful is returning in Italy and France. *Don Giovanni*, I understand, will be produced at the Opera, with M. Faure as the hero. This, I fear, will be bad for the Opera, and not very good for M. Faure. Mdlle. Zina Mirante, the *danseuse*, created a great sensation recently in the ballet of "The Four Seasons," in the *Vêpres Siciliennes*, and still greater sensation in the old ballet of *Giselle*, revived expressly for her. One of the journals describes her as "*la danseuse la plus parfaite qu'il y ait à l'Opera.*"

The Italian Opera will not open, as was intended, with *Lucia di Lammermoor*. Signor Fraschini, of "Maledictus" repute, has arrived, but finds himself fatigued, and not sufficiently acclimatized to venture on the curse of Lucy, and so has begged for a week's repose. The opening opera will therefore be *La Traviata*, in which Madame de Lagrange will sustain the consumptive heroine, Signor Nicolini, her imaginative adorer, and Signor Giraldoni, the weighty and most tedious father. The cast will be new at all events. M. Bagier has engaged Madame Julienne Dejean—who figured some years at the Royal Italian Opera, London—an immense favorite at Madrid, to perform in *Polinto* and the *Ballo in Maschera*. Notwithstanding the large company engaged at the Italiens—and M. Bagier's is the most numerous within my recollection—the following artists are awaiting engagements in Paris: Sopranos—Mesdames Rosina Penco, Marie Battu, Leontina Ponti, Sarolta de Bujanovics, Mario Celli, Schenardi-Sterbini and Tagliafico; Contraltos—Mesdames Alboni and Lemaire; Tenors—Signors Orlandi, Morelli-Ponti, Murri, Sterbini and Valsovani; and Basses—Signors Marchetti and Tagliafico. Even Signor Naudin, when he has terminated his engagements at Prague and Berlin, will be free at the end of October. So many Italian singers in Paris unemployed and without engagements have not been known. The fact is more strange when it is remembered that M. Bagier has secured two large companies for Paris and Madrid.

Madame Marchesi and her Pupil *(from an enthusiastic correspondent)*.—The appearance of a "star" in the musical world may shortly be expected. A young and interesting English lady, with a voice and talent *à la Patti*—Adelina Patti—is now studying in Paris under Mad. Marchesi, late professor of the *conservatoire* in Vienna. Those who have had an opportunity of hearing the new aspirant for vocal fame pronounce her voice to be of unusual sweetness and her vocalisation to be highly finished. Madame Marchesi, who assisted the studies of Mdlle. Tietjens, Signora Frieci and other celebrated singers of the German and Italian stages, will, no doubt, afford us an early opportunity of hearing this wonderful pupil.

Mr. G. A. Macfarren's Opera di Camora, *Jessy Lea*, is, we understand, to form the substance of Mr. German Reed's new entertainment, and will be produced at the Gallery of Illustration the week after next. Mr. Macfarren has had the great advantage, in this concise but far from unimportant work, of the co-operation of his former librettist, Mr. John Oxenford. The opera, we are told, was planned and written at the instigation of the late Mr. F. Beale, who watched its progress piece by piece with the utmost interest. His design was to institute a form of lyrical entertainment which might be available for drawing-room performance, and would thus afford material for the exercise of the no inconsiderable amount of amateur musical talent at present amongst us. The production of *Jessy Lea* is an experiment on the part of poet, musician and impresario, but it is one from which we may confidently anticipate success.

Hamburg.—Mdlle. Adelina Patti has performed here in three parts, of a very different character, Rosina in the *Barbiere*, Marguerite in *Faust* and Dinorah in *Le Pardon de Ploermel*. In Rossini's opera Mdlle. Patti was supported by the Italian company of Merelli; but in *Faust*, and the *Pardon* her fellow-singers were Germans. The public of Hamburg are well acquainted with those little disparities of language on the operatic stage, and make no mouths at them. To unaccustomed ears it would simply sound barbarous to hear Marguerite speaking in Italian and Faust in German. Mdlle. Patti's success in Marguerite was unprecedented, and was, if possible, surpassed in Dinorah.

Her Majesty's Theatre.—M. Louis Jullien—son of *the* Jullien—has announced a series of promenade concerts, to take place in this theatre, on a grand and complete scale, commencing on the 7th of November. We hear also that a series of English operas—or operas in English—will be given after Christmas, with Madame Lemmens-Sherrington, Messrs. Sims Reeves and Santley, and other artists. M. Gounod's *Faust*, done into the vernacular, will form an especial feature in the performances.

Mr. Brinley Richards has returned to town from a visit to the Earl of Cawdor, Golden Grove, South Wales.

Mr. Aguilar's New Opera.—A private trial of Mr. Aguilar's new opera, *The Bridal Wreath*, took place at the composer's residence on Monday last. The music pleased greatly, and the execution of the principal parts in the hands of Signor and Madame Ferrari, Miss Grace Aguilar, &c., was all that could be wished.

Crystal Palace.—The concert on Saturday had much to commend it, and, as might be expected from the fact that more that one celebrity was engaged, the Palace was crowded, in spite of the bad weather. The programme was as old as the hills. The vocal department was represented by Mdlle. Carlotta Patti, Madame Fanny Huddart, Herr Reichardt and Signor Ferranti; the instrumental by M. Vieuxtemps (violin) and Mr. Ascher (pianoforte). Beethoven's overture to *Prometheus* opened the concert. Mdlle. Carlotta Patti introduced the sole novelty in the selection, viz.: Mr A-cher's ballata, "La danza di gioja." The popular high-voiced lady also sang Mozart's "Gl' angui d'inferno" and Herr Eckert's "Echo Song." She received an encore in the latter, when she gave "Comin' thro' the rye." Mdlle. Carlotta Patti is not a ballad-singer *par excellence*. We have heard many of our English vocalists' Comin' thro' the rye with greater pleasure. Madame Fanny Huddart was encored in "The ship-boy's letter," which was good careful singing, the extreme thrustiness of the voice notwithstanding. Herr Reichardt sang two of his own compositions—"Thou art so near and yet so far" and Liebesbitte" ("Love's request") with irreproachable feeling and taste. "Largo al factotum," was given by Signor Ferranti, and also Rossini's "Tarantella Neapolitiane," in which he received an encore. M. Vieuxtemps, loudly cheered by the whole room on his entrance, gave two of his own compositions—"*Fantaisie caprice*" and the "Bouquet Américain," both of which were given in his most fascinating style and most finished manner. At the end of each piece he was rapturously recalled. The overture to *Figaro* was performed by the band in excellent style. Mr. Ascher gave a *fantaisie* for pianoforte on Danish National Melodies, a composition of his own, with great taste and commendable execution. He also played "La source limpide" and "Chasse aux Papillons," and obtained a well-merited encore. The "Spinning-Wheel" quartet from *Martha* terminated the concert.

MUSIC IN PRAGUE AND DRESDEN.*

PRAGUE, *September*, 1863.

"When a man makes a journey he has something to talk about," is as true as that twice two are four; but travelling costs money—aye, a great deal of money. I am at the end of my summer-trip, and find that the state of my exchequer is truly deplorable. If I go on for a fortnight longer as I have hitherto been going on, I shall not simply hear music played by others, but execute it myself on a barrel-organ, and thus beg genteelly. You will be astonished at receiving a letter from me here, as I promised to write one more from Baden-Baden. I really had the most honorable intention of carrying out my project, but my departure from the paradise where I was staying took place so suddenly that I had no time to do so. Be not angry with me, respected friend! In this letter I will endeavour to tell you all I ought to have told you before. My appetite for music was completely satisfied in Baden. A man hears so much there that, if he is nervous, it makes him quite giddy: there are operas in every possible tongue; singers singing in every possible language; and virtuosos from every possible nation—Baden is the town where a person can best realise his cosmopolitan ideas. During the two months I spent there, in addition to the three languages I really do speak, I should have liked to know twice as many, to converse with every one in his own idiom. Heaven bless France and its language, for with the latter you can get on with Poles, Russians and Baskirs.—The lighter French operas I heard were: *Des Goldschmidt's Töchterlein*, by Membree; *Volage et Jalouse*, by Rosenhain; and *Maître Wolfram*, by Reyer. They are written in a pleasing style, and, though not calculated to make a great sensation, are amusing, and not devoid of a certain charm. Reyer's opera particularly pleased me, and yet it was subjected to the severest test, for it was given on the same evening as M. Berlioz's *Benedict et Béatrice*. This work, which was so successful in Baden last summer, quite astonished me. I must just tell you, but in a whisper, that I was previously no admirer of Berlioz, or, rather, of his musical style. I was acquainted with his *Carnival Romain*, and his *Francs Juges*, but they were too noisy to suit my taste; they contained flashes of genius, but it struck me that too many false stones shone among the others. I had heard a good deal of *Benedict et Béatrice*, when it was performed this season. I listened patiently to all that was said, and thought the people were wild enthusiasts. I naturally desired to judge for myself, but I was in no very good humour when I went to the theatre on the night of performance. What greeted my ears? The most charming melodies, the most piquant rhythms; while everything was so clever and simple, so genuine and true, that I could scarcely believe my senses! The artists upon the stage gave the music with so much good-will and love that the very essence of song made itself audible in every phrase. I grew more and more absorbed and attentive, and, at the conclusion of the performance, went calmly home, alone, which I was not accustomed to do. On reaching my room, I felt a tear dim my eye. "Good Heavens!" I thought, "I have been unjust to a great man;" and I mentally begged Berlioz to forgive me. You will, perhaps, laugh at me, but I do not care. My conscience is satisfied, for I have openly confessed my fault. I was never purposely guilty of injustice towards any one; least of all can I defend myself for not having appreciated the talent of a great man. The opera of *Bénedict et Béatrice* will and must be triumphant everywhere. Another opera which I heard in Baden was Litolff's *Nahel*, a pleasing work when well played. The singers were very good in both operas; I was specially delighted with Mad. Charton-Demeur's voice. The performance of Gluck's *Orpheus* afforded me a very great treat. The last time I heard it was years ago, at Berlin, with Johanna Wagner; I never heard it again till now in the course of my travels; and it would certainly not have been brought out this season in Baden had not Pauline Viardot Garcia happened to be there. Why must such an artist succumb to age? Why does Nature compel her to leave the scene of her brilliant deeds and retire into a life of solitude? Even at present Mad. Viardot sings with such art, and is so imbued with a feeling of the seriousness of her task, that her fair colleagues, though younger, must bow before her, while many among them might take a lesson from her. Besides the concerts which I attended, I heard a performance of a German opera,—Herr Richard Wagner's *Tannhäuser*; the singers, however, were not up to their work. I did not care for the Italians at Baden. I am no great admirer of Verdi's fashionable operas, and I knew most of the singers. * * *

I had an opportunity of making the acquaintance of Naudin off the stage. He is a most agreeable and well-educated man, much more so than most of the Italian screechers, who, as a rule, possess nothing but the voice, and cannot boast of any education at all. Naudin told me he had broken his engagement with M. Bagier in Paris, because he did not choose to be always on the road between that city and Madrid. He will, probably, go to Berlin before the end of the year. During the Carnival, he is engaged in Vienna, with the very respectable salary of 12,000 francs a month. He then proceeds to London, and thence to Baden, where he is paid 1500 francs a night. On hearing this, I thought: "O Nature, why hast thou treated me in so stepmotherly a fashion? Why hast thou not given me a voice clearer than a silver bell, and more vigorous than the sound of a hammer upon an anvil? Had you but bestowed this upon me, I should have been a great singer and—a jolly rich fellow!" The days of my youth, the days of my dreams, are, however, passed; I can only indulge in regret, and that is of no avail. I stop here till Sunday, when I go to Dresden, to put my finances in order—it is really high time to do so! I shall probably return about the beginning of October to Berlin. Till then, farewell.—Yours truly, Gh***.

DRESDEN.

Be angry, amazed, astonished, as much as you like at my daring, after a silence of hardly a week, to send you another letter—despite of everything, I shall feel gratified at having written these lines, for I am proud that I am the first to forward an account of the first performance of a new opera abroad.* I beg you, therefore, to *faire bonne mine au mauvais jeu*, and to fancy you are pleased at receiving my letter. I will be unusually concise. It was my intention, as I announced in my last, to leave Prague on the 13th inst., but as Naudin made his fourth appearance on the 15th in the character of Massaniello, and himself asked me to stay, I was easily prevailed upon to defer my departure two or three days. I consequently heard him sing the above part. . . . On the 16th inst. I came here from Prague. I was alone in a coupé, and had no opportunity of examining the state of my finances. I was in a terrible frame of mind. While passing Bodenbach, Schandau and Die Bastei, I counted my money, which I found consisted of exactly 27 silver groschens, together with 3 Austrian notes of ten kreuzers each. It was high time for me to get to Dresden. I soon, it is true, arrived there by rail. I was somewhat out of sorts. I jumped into a cab and drove to my hotel. As I was going along I gazed vacantly out of the window, when I suddenly perceived at the corner of a street the words *La Rôole*, in large letters, surmounted by the arms of Saxony. These words could be nothing else than the title of Herr Schmidt's opera, to be performed at the Theatre Royal. In the belief that such was the case, my bad temper disappeared. I reached my hotel, asked for the paper, and found that Herr Gustav Schmidt's new opera, *La Rôole*, was to be produced for the first time that very evening. That I felt obliged to be present at the performance you will at once understand—I had heard so much of the opera in question, and I arrived on the night of the first performance. The fact of my lucky star being in the ascendent was owing to the indisposition of the first tenor a few days previously. This indisposition occasioned the postponement of the opera. I first went to my banker's to procure some money, and then purchased a ticket. The house was quite full, even all the places on the first tier being occupied, *summa summarum*. The work was completely successful. The critics appeared quite satisfied, the audience was amused, and the orchestra and singers fulfilled their task right willingly. For my own part, I was astonished at the opera. After hearing Schmidt's *Prince Eugene* and *Weiberrreue* (very meritorious works), I expected something more heavy than what the composer gave us.

* The above account of musical doings in Prague and Dresden is extracted from two letters addressed to the *Neue Berliner Musik-Zeitung* by a correspondent, who, in his partiality for talking about matters of a domestic nature, and totally unconnected with music, bears a strong likeness to our own discursive collaborateur "Vale." In printing Gh***'s opinions, we do not vouch for their correctness.—ED. M. W.

* That is to say, out of Prussia.—ED. *M. W.*

I had scarcely given him credit for such grace; such light and piquant melodies; nay, if any one had sang me certain detached pieces, such, for instance, as the romance of Henry IV., I should sooner have mentioned the names of ten French composers than the name of Gustav Schmidt. The *libretto* is interesting, and so well calculated for the stage that the audience use their eyes as well as their ears. There is, in a word, nothing superfluous. I need scarcely state that Schmidt's acquirements as a musician have an opportunity for display. This is proved by several concerted pieces, as well as moderatory turns. The audiffed exclusively to Belfast; there is scarcely a town or city in Ireland that cannot lay claim to the same. And it is to supply this palpable want that Dr. Chipp in so laudible a manner comes before the public and promises to give them the benefit of that store of musical information which he possesses. There is no reason for presuming that his offer will not be made extensively available, for he has withdrawn the chief objection that could be adduced, and will teach, almost gratuitously, such as present themselves. A subscription of half-a-crown per quarter is fixed; it is, however, a nominal charge, and will not be the means of preventing any who have the slightest musical pretensions, or who would spend a few hours with benefit and pleasure, from coming forward and joining the classes. This subscription of Dr. Chipp is to be applied to the hire of a room and piano, the purchase of necessary music, and the engagement of an elementary teacher, under the superintendence of the Doctor. We feel we need say no more on this head. Crowds will flock to Dr. Chipp, and before long Belfast will find little difficulty in summoning the service of a well-trained chorus at any moment, however short the notice.—*Ulster Observer*

How the Italian Opera is received in Dublin.—The *Dublin Evening Mail*, of Oct. 2., has the following remarks *apropos* of an *emeute* which took place at the Theatre-Royal:—

"Mr. Harris has established that a public nuisance, if at all tolerated, is certain ultimately to assume proportions which place it beyond control. Several years since, for example, he first allowed certain vocal exhibitions in the galleries of his theatre, during opera engagements. This infringement on the decorum of the establishment was not then of a very offensive form. It only occurred between the acts, and was unaccompanied by any outrage upon the modesty of the audience or of the people on the stage. But, as anyone might have predicted, a great evil has sprung out of the license extended to this ridiculous custom—a custom, let it be understood, unknown in any other country, and which must exceedingly surprise every Italian artist and stranger who unfortunately becomes acquainted with it. Each night, between the acts, a perfect saturnalia now takes place. Boisterous songs are sung—the choruses being taken up by several scores of voices—hideous shouting is indulged in, and persons whose dress is in any way peculiar, are saluted with such epithets as make them a mark for every eye. This is certainly a deep disgrace to the city. But, scandalous as has been this conduct hitherto, it was far exceeded in violence last night, when it was pointedly shown, if such evidence were required, how dangerous is any concession to the rude and vulgar. For the first time in our experience, positive disrespect was paid in Dublin to the leading members of an opera company. Their singing was, in fact, interrupted on several occasions by indelicate impertinences and flippant exclamations. Between the third and fourth acts these outrages were culminated. Some fellow, who has for the last four seasons led the disturbances in the upper gallery, and could, consequently, have been identified and punished before this had Mr. Harris done his duty to the public, commenced singing a song in an execrable voice, and, as the curtain was raised before he had finished, his intelligent admirers took offence, shouted for the conclusion of his song, hissed the clever and good-tempered conductor because he endeavoured to start the orchestra amid the noise, and actually prevented the opera from proceeding for some eight or ten minutes. The more respectable portion of the audience, indignant at this unseemly scene, cried out "Shame;" but their remonstrances had little effect, and even after Mr. Santley appeared on the stage, the cry of "Song" was repeated! The person who caused all this uproar, too, had the audacity to try to repeat his offence. Can anything be done to prevent a recurrence of these scandalous scenes? We believe they might be summarily repressed: Mr. Harris has only to display a little energy and decision of character, and they will soon end, and, until they do, we shall not cease to raise our voice for the protection of the well-disposed persons who attend the theatre.

The late M. T. W. Bowley.—A memorial window is now erecting in the church at Bishopwearmouth in memory of the late correspondent of the *Times* who was so cruelly murdered in China. The inscription is written by his old schoolfellow, Mr. Tom Taylor.

Dr. Chipp in Belfast.—Taking his cue from the practices prevalent in English towns, stimulated by innate desire and prompted by a real love of his profession to communicate a knowledge of music as widely as possible, Dr. Chipp is about starting a project that will, if carried out, as we hope it may, be attended with results that every philantrophic mind must desire to see existing. Finding, from his professional experience, the great need there is of a choral element amongst the working classes, he now offers to devote one evening in each week to the furtherance of this object. Nor is this deficiency confined exclusively to Belfast; there is scarcely a town

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Rossini is not a single instant unoccupied. He goes on producing without cessation. He began by the stage and is finishing with music for the Church and the chamber. He is now composing a mass: his "Requiem," as he says. May heaven long defer the hour when this "Requiem" shall be executed. His genius, far from being exhausted, is transformed. He has written nearly a hundred pieces, of rare beauty and infinite variety, for the piano. He composes them while he is teasing his parrot, which, in return, uses bad language. Sometimes, while humming a motive, he walks up and down, or goes to the window whence he perceives his fee, the railway train. "Would you not like to venture in one of those carriages, then?" inquired a young lady, astonished at the invincible repugnance on his part. "My dear," replied Rossini, "I venture, it is true, in a *fiacre*, but I first find out whether the horses are tired." "And if they are not, what then?" said the young lady. "I walk," replied Rossini. Several of his pieces for the piano bear eccentric titles. They are divided into four parts, or books, each of which begins with a *hors-d'œuvre*. These four *hors-d'œuvre* are called *Radishes, Butter, Sausage* and *Sardines*. Whenever a pianist, no matter who, comes to see him, Rossini gets up and salutes his visitor by the name of master. "My whole ambition," he says, "is to play the piano, not like Liszt, or Thalberg, or Lacombe, or Mathias—I do not soar so high as that—but only as well as one of their good pupils. Shall I ever succeed in doing so? Art is long and life is short." Meanwhile, always sarcastic, he signs his letters: "Rossini, fourth-rate pianist," or, "Rossini, formerly musical composer."—*La France.*

THE SONG OF CHALK.

(Continued from page 614).

"Tn' MILLENIUM will far off be
Till sin, and *grief*, and pain are stayed;
The last subdue, (the way is free),
The first step then to it is made."—*Anon.*

Fytle the First.

Harmless the taunts of quacks who cure no colds;
Their coughing too a dreadful tale unfolds:
Then careful be in scriptnre ye may find,
"How can the blind be leaders of the blind:"
This saying too applies to voiceless teachers:
They are diseased: I pity them, poor creatures.
Good parents new look for enquiring sage,
As children droop before they are of age"
Perplexed the Doctors from their seats arose,
And Dr. Mend stopp'd short to blow his nose;
When, turning round, he caught his daughter's eye,
And to himself he said, "I fear she'll die."
Relentingly he stroked her pallid face:
She smiled and said "What think you of this case?"
He answered her, "Vocal gymnastics I
Believe are good" would you them like to try?
She straight replied, "I should, papa, indeed,
For more of strength you know I have much need:
It's said by some who've proved the muscle powers
Of chest and voice as exercised by Flowers,
Consumption would in generations two,
Quit our isle*—does physic work as true!!
Every voice he always does much strengthen,
And female voices to three octaves lengthen;
No one of sense such compass can deride,
Rontinites least, who speak of it with pride,
So rare his voice that these are called '*stars*'
Who it possess—the rest are vocal jars."
"What methods make such "stars" (asked Dr. J.)
Why do so few appear to make their way?
"Methods without system (Flowers said) will fail
Bright stars to make of bodies that are frail.
Out of hundreds, strong may one or two be,
Such stars to make, but can such methods true be
Which make their art and yours not worth a ruby."
'What has their art to do with ours, Sir,"
Asked Dr. B., whose blood began to stir?
"Anatomy," said Flowers, "explains the laws
Which govern sound:—as it does plead my cause,
In justice new acknowledge, Dr. B.,
Your art and mine have special sympathy."
"Your method wants, I hear, three hours a day,
Sad less of time, is this," quoth Dr. J.,
"My child employs it in far better things,"
"She coughs, poor girl," said Flowers, "instead of sings!
Were she my child, her dry lips—sallow face
Would change; does this my art or your excuse best grace,
And is time lost disease away to chase?"
At this the Drs. B. and J. took fright,
Put on their hats, and wished their friends good night.
A father's love was now put to the test,
He thought of quacks, and his own medicine chest
His daughter's wish prevailed, and she was saved,
He smiled within, and the outwitted raved.
Soon in rich tones she sung a classic song,
They heard her oft, and puffed a face so long.
"Strange," said her pa, "such difference should be
Twix't twiddle dum, my chums, and twiddle dee."
'Tis well said Flowers, she's cured. Now let me urge,
That in two years pale chalk will not emerge
Unless three hours a day devoted be
To practise well; with me you'll then agree,
That voice is gained by setting weak chests free.
Weak chest, weak voice, and weak muscle action,
Now ye learn is functional contraction.

Reverse the quality, and then ye'll hear
A natural voice, both flexible and clear.
Stop ye! a word or twe before I close,
The air has deno this good—it chalk out-throws.
In wintry winds for twe years past I've sat,
Twice every week, (almost without cravat)
With window open on the Sheffield line,
For hours two, inclnding Humber brine,
Exhaling breath and fast inhaling air,
Producing heat within and everywhere.
These who suppose the air and wind colds give
Mistaken are—without them could we live?
Disease does not so suddenly set in
As some surmise; it grows, like sin.
So thus we find some people always cold,
'Cause vital organs de dead matter hold;
But if the air could reach the infected part,
Those organs then would once more warmth impart.
The ass, we know, is in our land despised,
Tho' it hath once with harshness man chastised;
If it again could speak it this might say:
'I'll cure thy cough, if thou wilt like me bray.*
This oxygen throws in, and keeps cold eff.
One hundred years I live! but I do scoff
When I behold my master's children ill;
He sends them all to school their minds to fill
With knowledge grand. Alas! they're taught to sing
On plans which may on them consumption bring.
Ah! poor young things, far better they shenld learn
From me to bray, than my strong race to spurn.'
The poet, saith "Sweet is the breath of morn,"
He adds not, when a respirator's worn,
Which air excludes and breathing muscles tie,
Foul breath retains, and oft inflames the eye.
Ne! Byron's dreams of life were of this mean;
Frail man—why trust ye to a month machine?
Pray, whe can say it acts at all like nux,
Which do the winds, when they through lungs reflux?
Those whe are weak can profit by the sun,
Whose heat and light through the chest muscles run,
When moving to and fro, this warms the chest,
And shrinks the dross which doth the throat infest.
Truly 'tis said, prevention from decline
Now on us dawns—none can henceforth assign
This scourge fore-doomed to snatch our youth away;
Bnt have a care, or this benignant ray
May bring a curse more dire than youth's decay.
Some sign is given when a distemper's nigh,
Mark the *first* cough—it is consumption's cry.
Nor less the pain in arms or legs observe,
'Tis rheum (or rhcumatism) pressing nerve.
Sickness exists when constantly the nose
Turns up, as the' some odour bad arose.
Fingers are stiff when hreath is hard and slow,
And heavy tread the feet where'er they go.
Why is voice weak? The reasons de reveal
As muscles meve, persons *gape*, and ears feel
A sensation twitching; these do not cease
Till sickness comes, then deth the voice increase,
Ah! 'In the midst of life we are in death,'
Long 'ere we die, we tire for want of breath,
This proverb, then, I trust ye'll throw about,
'It's better far te wear out than to rust out.'
The throat and eyes of youth examine well:
If throat be full, If eyes be red, or swell,
Or dull, beware the enemy is near,
The lime is fixed, the voice no more is clear.
Apply the means, the blood by God's machine
Revolves, and can throw out the blood unclean.
Vain is the man whe fancies that his pills
Cures er prevents eld England's worst of ills:
Eject hard blood, but do not drug the pure,
Or 'fore death comes long suffering ye'll endure:
Incipient decline this process will avert,
With this advantage, that it cannot hurt.

* A Surgeon-Dentist in Hull has epenly stated this as his opinion. I will here mention that some of the leading medical men entertain the views held by Dr. Mend. The daughter of a physician whose health was restored by my method wrote thus, "You may rest assured I shall take care to tell the Germans of *your wonderful exercises.*"

* The braying of an ass puts in motion the respiratory and the inspiratory muscles, which loosen and expel obstructions in the vocal avenues. In the human subject an unpleasant breath is owing to such obstructions, and races become extinct and rot out by them.

(To be continued.)

DUBLIN—At the Theatre Royal *Il Trovatore* was played last evening to a very large audience; and a better representation of this popular opera has seldom been witnessed, if ever, in Dublin. Mdlle. Titiens' Leonora was from beginning to end a noble display of vocal and histrionic talent. In the arias her expression was truthful and her style finished, and in the concerted music her magnificent voice towered above band and chorus, while at the same time blending with all. Indeed, often as we have seen the gifted lady play Leonora, we never before saw it so effectively performed. The Azucena of Mdlle. Trebelli was another piece of fine acting and singing, being well conceived, and told with thrilling earnestness. This accomplished lady's vocalism is of the best school, combined with richness of tone and unexaggerated feeling. Mr. Santley played Count di Luna with a genuine conception of the character. As a singer, for power and refinement, he is second to none, while his splendid and highly-cultivated baritone voice is, we believe, unequalled. Signor Volpini's Manrico was a most creditable performance, showing that gentleman to be a careful and well-trained artist, and Signor Bossi, as Ferrando, made the whole cast unexceptionable. The band and chorus were kept well in hand by the indefatigable Signor Arditi, and the entire opera never went with more effectiveness.—*Dublin Evening Mail.*

RICHMOND, (YORKSHIRE). *From a correspondent.*—A large number of persons were attracted to the parish church of Grinton, near Richmond, owing to an announcement that Haydn's *Creation* would be performed, with extra vocal aid, by the church choir. The principal singers were Miss Clough and Miss Halliday, of Newcastle, Mr. Wilson (tenor) of the York Cathedral choir, Mr. Dudley (alto), Mr. Lambert (basso) of the Chapel Royal Windsor, and M. Saintoc, conductor, Mr. Cresser, late of York, organist. The performance was a decided success. The singing of Mr. Lambert created quite a *furore*. He was encored in "Rolling in foaming billows," and "Now heaven in fullest glory shone," whilst all the other soloists acquitted themselves in a creditable manner. A marked improvement was manifested in the performances of the choir, attributable in no small degree to the exertions of Mr. Cresser, who, with the assistance of the worthy rector of the parish and his lady, has thus been enabled to place before the inhabitants of Grinton music of the highest order.

MANCHESTER.—There was a great audience in the Free Trade Hall, on Saturday evening, to witness Mr. and Mrs. Howard Paul's entertainment. Mrs. Paul appeared in some of her well-known characters, and never received more hearty applause. The second part of the entertainment introduced a new burlesque, founded upon the story of *Fra Diavolo*, written by Mr. William Brough. The actors were Mrs. Howard Paul, Miss Alice Dodd, and Mr. Frank Seymour—the last-named taking Mr. Paul's place, who was incapable of being present, in consequence of severe illness. As the renowned brigand *Fra Diavolo* Mrs. Paul has added another portrait in her extensive gallery.

LOMBARD STREET.—I have a vivid recollection of Lombard-street in 1805. More than half a century has rolled away since then, yet there, sharply and clearly defined before the eye of memory, stand the phantom shadows of the past. I walked through the street a few weeks ago. It is changed in many particulars; yet enough remains to identify it with the tortuous, dark vista of lofty houses which I remember so well. Then there were no pretentious stucco-faced banks or offices; the whole wall surface was of smoke-blacked brick; its colour seemed to imitate the mud in the road; and, as coach or waggon or mail cart toiled or rattled along, the basement stories were bespattered freely from the gutters. The glories of gas were yet to be. After three o'clock p.m., miserable oil lamps tried to enliven the foggy street with their "ineffectual light," while through dingy, greenish squares of glass you might observe tall tallow candles, dimly disclosing the mysteries of bank or counting-house. Passengers needed to walk with extreme caution: if you lingered on the pavement, woe to your corns! If you sought to cross the road, you had to beware of the flying postman or the letter-bag express. As six o'clock drew near, every court, alley, and blind thoroughfare in the neighbourhood echoed to the incessant din of letter bells. Men, women, and children were hurrying to the chief office, while the fiery red battalion of postmen, as they neared the same point, were apparently pleased to baulk the diligence of the public, anxious to spare their coppers. The mother post-office for the United Kingdom and the colonies was then in Lombard Street, and folks thought it a model establishment. Such armies of clerks! such sacks of letters, and countless consignments of newspapers!—*London Scenes and London People.*

CRYSTAL PALACE.—(*Communicated*).—The novel experiment of Day Excursion Boats and Trains from France to the Crystal Palace will be put in operation on Monday next, the South Eastern Railway running steamers from Boulogne to Folkestone, the Chatham and Dover from Calais to Dover, with special trains awaiting the arrival of the boats direct to the Crystal Palace, returning the same evening. Considerable preparations are being made at the Crystal Palace to render the day attractive. The Great Fountains will be displayed; Blondin will give a special Low Rope performance; Professor Pepper's Ghost will be repeatedly shown; the Band of the Coldstream Guards; a French Municipal Band; and other special attractions will continue throughout the day. The French Excursionists will return about six o'clock, but as a large number of other visitors will doubtless be attracted to the Palace, it will be lighted up in the evening to allow of leisurely departure.

COLOSSEUM, REGENT'S PARK.—We notice a benefit for Mr. Nimmo, the able acting manager of this attractive place of entertainment, for the 16th inst. This gentleman's connection with the nobility's concerts and provincial tours of our great artists, during the last twenty years, claim our warmest support, and we trust his appeal will be well responded to. The entertainment for the occasion will be highly pleasing and effective.

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The Musical World.

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VOL. 41—No. 44. SATURDAY, OCTOBER 31, 1863. PRICE {4d. Unstamped. 5d. Stamped.

HER MAJESTY'S THEATRE.

POSITIVELY the LAST NIGHT.—REDUCED PRICES.—TITIENS, TREBELLI, SANTLEY, MARCHESI, SIMS REEVES.—THIS EVENING (SATURDAY), October 31, will be repeated Gounod's celebrated Opera, FAUST. (See Special Advertisement, in this page, for the particulars of the performance to-night.)

Box-office of the Theatre open daily (under the superintendence of Mr. Nugent), from 10 till 5.

HER MAJESTY'S THEATRE.

POSITIVELY THE LAST NIGHT.

REDUCED PRICES.

TITIENS, TREBELLI, SANTLEY, BOSSI, SIMS REEVES.

"FAUST."

THIS EVENING (SATURDAY), OCTOBER 31,

Will be repeated Gounod's celebrated Opera,

FAUST.

Margherita, Mdlle. TITIENS; Marta, Mdlle. TACCANI; Siebel, Mdlle. TREBELLI; Mephistopheles, Signor BOSSI; Valentin, Mr. SANTLEY; Wagner, Signor CASASONI; and Faust, Mr. SIMS REEVES.

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Conductor—Signor ARDITI.

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Boxes, Stalls and Tickets may be obtained at the Box-Office of the Theatre, which is open daily, under the superintendence of Mr. Nugent, from 10 till 5. Tickets also procurable (for the convenience of those parties unable to secure them in the day) at the special offices, open each night of performance, at the entrance of the pit and grand tiers.

HER MAJESTY'S THEATRE.

JULLIEN'S CONCERTS,

SATURDAY, NOVEMBER 7th, 1863.

MONSIEUR LOUIS JULLIEN (Son of the late popular chef d'Orchestre) has the honor to announce to the Nobility, the Gentry and the Public, that he will commence a series of PROMENADE CONCERTS, at the above Theatre, on SATURDAY, November 7th, the which, for Musical Attractions, Grandeur and Beauty of Decorations, will be found to have been unrivalled by any similar kind of entertainment given in this country.

Full particulars will be duly announced.

JULLIEN'S CONCERTS, HER MAJESTY'S THEATRE, commence on SATURDAY, Nov. 7.

HERMANN, PRESTIDIGITATEUR.

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MR. BENEDICT begs to announce a GRAND EVENING CONCERT at ST. JAMES'S HALL, on FRIDAY EVENING, November 6th, on which occasion will be performed, for the first time in London, his new Cantata entitled RICHARD CŒUR DE LION. Matilda, Mdlle. Tietjens; Urlanie, Mdlle. Trebelli; Blondel de Nesle, Mr. Wilbye Cooper; Richard, Mr. Santley. To be followed by a Grand Selection from Gounod's popular Opera, FAUST, performed by the following celebrated Artists:—Mdlle. Tietjens, Mdlle. Trebelli, Signor Bettini, Signor Bossi and Mr. Santley. Full Orchestra and the Choir of the Vocal Association. Conductors—Mr. Benedict and Signor Arditi. Sofa Stalls, 10s. 6d.; Reserved Seats, 7s.; Balcony, 5s.; Back of Balcony, 3s.; Area, 2s.; Upper Gallery, 1s. Tickets and Programmes at Chappell & Co.'s, 50 New Bond Street; Cramer & Co., 201 Regent Street; Keith, Prowse & Co., 48 Cheapside; and at Austin's, 24 Piccadilly.

FAUST at ST. JAMES'S HALL, on FRIDAY EVENING, November 6. A Grand Selection from Gounod's popular Opera will be performed at MR. BENEDICT'S EVENING CONCERT in St. James's Hall, supported by Tietjens, Trebelli, Bettini, Bossi and Santley. Full Orchestra and Chorus. Conductors—Mr. Benedict and Signor Arditi. Sofa Stalls, 10s. 6d. Admission—1s., 2s., 3s., 5s., 7s. Programmes at Chappell & Co.'s, 50 New Bond Street.

RICHARD CŒUR DE LION, BENEDICT'S new Cantata, will be performed at St. James's Hall on Friday Evening, November 6, with the following powerful Cast:—Mdlle. Tietjens, Mdlle. Trebelli, Mr. Wilbye Cooper and Mr. Santley. Full Orchestra and Chorus. Conductor—Mr. Benedict. A Grand Selection from Gounod's FAUST will also be performed. Programmes and Tickets at Chappell & Co.'s, 50 New Bond Street.

MISS EMMA HEYWOOD (Contralto) will sing THIS EVENING, and every evening next week, "THE SHIP SAILED ON," composed expressly for her by RANDEGGER, at the Theatre-Royal, Drury Lane, in Lord Byron's tragedy of *Manfred.*

MDLLE. PAREPA will conclude her engagements in Berlin and Leipsic the last week in October, and will be in London on the 1st November. All communications to be addressed to her residence, 86 Hunter Street, Brunswick Square.

MDLLE. LOUISA VAN NOORDEN (Soprano) begs to announce her return to London for the Winter Season. Communications respecting engagements for Concert and Oratorio in town and country to be addressed (as usual) to her residence, 113 Great Russell Street, Bloomsbury.

RANDEGGER'S TRIO, "I NAVIGANTI."

MISS HUDDART, HERR REICHARDT and SIGNOR FERANTI will sing RANDEGGER'S popular Trio, "I NAVIGANTI" ("THE MARINERS"), on Monday, November 2nd, Portsmouth; 3rd, Southampton; 4th, Salisbury; 5th, Exeter; 6th, Plymouth; 7th, Torquay.

ASCHER'S "ALICE."

MR. ASCHER will play his Popular Solo, "ALICE," on Monday, November 2nd, Portsmouth; 3rd, Southampton; 4th, Salisbury; 5th, Exeter; 6th, Plymouth; 7th, Torquay.

HERR REICHARDT.

HERR REICHARDT will sing his popular Lied, "THOU ART SO NEAR," and his admired Cradle Song, "GOOD NIGHT," on Monday, November 2nd, Portsmouth; 3rd, Southampton; 4th, Salisbury; 5th, Exeter; 6th, Plymouth; 7th, Torquay.

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21.	Fragment du XXI Psaume (Contralto)	Marcello	2	6
22.	Verset du Te Deum (Basso or Contralto)	Handel	2	0
23.	Air de Jules César (Soprano)	Handel	2	0
24.	Air D'Iphigenie en Aulide (Soprano)	Gluck	2	6
25.	Duo des Noces de Figaro (2 Soprani)	Mozart	3	0
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27.	Air de Roméo et Juliette (Soprano)	Steibelt	4	0
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29.	Air d'Obéron (Mezzo-Soprano)	Weber	2	6
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32.	Air de Poliphème (Basso)	Handel	4	0
33.	Air de Castor et Pollux (Mezzo-Soprano)	Rameau	2	6
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35.	Air n'Alceste (Soprano)	Gluck	3	0
36.	Air du Sultan (Contralto)	Haydn	3	0
37.	Duo de Cosi fan tutte (Soprano Contralto)	Mozart	4	0
38.	Quand l'admire (Tenor)	Mozart	3	0
39.	Romance de Nina (Soprano)	Dalayrac	3	0
40.	Air de Polidoro (Basso)	Rossini	3	0
41.	Air de Rinaldo (Soprano)	Handel	3	0
42.	Air de Josue (Basso)	Handel	2	6
43.	Air dans le Cantate Funebre (Contralto)	Seb. Bach	2	6
44.	Air n'Alceste (Soprano)	Gluck	3	0
45.	Air de la Creation (Soprano)	Haydn	4	0
46.	Air du Roi Pasteur (Soprano) with Violin	Mozart	3	0
47.	Air de Cherubino (Soprano)	Mozart	3	6
48.	Trio D'Ezopie a Colone (Tenor, Bass and Soprano)	Sacchini	3	0
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PART I—CAPTIVITY.

No. 1. Introduction		1
2. *Air*	Fallen is Thy throne, O! Israel	2
3. *Recit.*	Then sunk the star of Solyma	
4. *Chorus.*	Go, ye Conqu'rors	
5. *Recit.*	But the Lord is merciful	1
6. *Air.*	O thou that dwellest	4 0
7. *Chorus.*	War against Babylon	

PART II.—DELIVERANCE.

8. *Recit.*	Praise ye the Lord	2 6
9. *Air*	The Lord of Hosts is with us	
10. *Recit.*	Therefore sing unto Him	
11. *Chorus.*	Sound the loud timbrel	4 0
12. *Solo.*	Praise to the Conqu'ror	
13. *Duet.*	The Lord has tried His children	3 6
14. *Recit.*	When we turned into Him	1 0
15. *Cavatina.*	Come not, O Lord, in the dread robe	
16. *Chorus.*	Lord, Thou remembrest the night	4 6
17. *Quartet and Chorus*	So, when the dread clouds of anger	

PART III.—RECONCILEMENT AND RETURN TO SION.

18. *Recit. and Chorus*	Whom I have spared from the sword	1 0
19. *Duet*	Evening Hymn, "Hark, 'tis the breeze"	2 0
19a *Solo*	Evening Hymn, arranged as a Song	2 6
20. *Recit. and Arietta*	Thy wakeimen shall lift up	1 6
21. *Aria*	Awake, arise and shine	2 0
22. *Recit. and Solo*	Behold the Lord gatherethe	1 0
23. *Chorus*	Go forth to the mount	4 6
24. *Recit.*	Lift up your eyes unto the hear'ns	1 6
25. *Quartet and Chorus*	With singing come we unto Thee	4 6
26. *Chorus and Quartet*	Put on thy strength, O Zion!	4 6

PART IV.—PROMISE AND SONG OF PRAISE.

27. *Recit.*	Like as the Lord	
28. *Recit. and Chorus*	They shall be my people	2 6
29. *Recit.*	The Lord the most high	
30. *Air and Chorus*	On high resound our songs	4 0
31. *Choral*	Ye heav'ns praise the Lord	1 0
32. *Chorus*	Praise to the Lord	4 0

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THE SECOND MUSICAL FESTIAL AT MUNICH.

(*Continued from Page* 269.)

II.

The second Festival Concert, on Monday the 28th September, at 11 a.m., took place, like the first, in the Glass Palace. It began with a very admirable performance of a symphonistic work (in D minor) by Franz Lachner, and which, inappropriately enough, he has called a "Suite"—a name that no one can understand now-a-days, because unaccompanied by something else it means nothing. But this renders the work itself all the more valuable. We recognized in it one of the most genial compositions written in our time, in so interesting, captivating, and often surprising a manner, are musical knowledge and masterly skill in composition wedded to richness of fancy and a melodic element which pleases at once. It was not, however, the brilliancy of the performance, which, by the bye, cannot be too much praised, or the powerful masses (which were at most available in the March at the conclusion of the Variations of the third movement), which so greatly impressed the audience that they vociferously applauded every portion of the work; it was the power of the musical ideas, and the admirable mode in which they had been treated, that carried away the hearers, and caused them to indulge in the most animated manifestations of their approval. Justly was the creator and conductor of this truly symphonic poem, of this orchestral work, which, without any programmatic absurdities, offers once more a genuinely clear and impressive picture of pure music, which wishes to be nothing more nor less than music, and that, too, good music, honored by continuous applause for each movement. Lachner has reposed for a long time; perhaps he was too hard pressed in the arena of competition; as a certain age, a man no longer liked to mix in such a throng; but with this "Suite" of admirably imagined musical movements, quite as admirably carried out, he has once more unexpectedly arisen, and carried off the prize.

The Suite consists of four movements.—1. Prelude, a lively and richly-figured piece of writing, which at once betrays the fancy and peculiarity of the composition, by the treatment of the stringed instruments; 2. Minuet, distinguished for the originality of its motives; 3. Variations, which form, perhaps, somewhat too long a series for an orchestral work, although the changes in the *tempo*, the rhythm and the instrumentation, artistically deceive the hearer as to the length. These Variations are, in other respects, an admirable specimen of composition, not simply interesting on account of the knowledge and art exhibited in them, but melodically pleasing and expressive, being invested with a high charm by the employment of solo parts for the clarinet, the horn, etc., as well as the performance of separate stringed instruments in the full chorus, as, for instance, of all the violins, or all the violoncellos and viols. Kant's old definition of the Beautiful, according to which the latter consists in the Unity of the Manifold, finds here a musical proof. The Variations conclude with a much effective more on account of its grandiose instrumentation than by the originality of its motives. Being executed, however, by such large numbers, it produced a powerful impression, which called forth tremendous applause and loud cheers for the composer. 4. Introduction and Fugue, the former in andante time, and the latter in majestic allegro—a piece of writing into the strict form of which the master allows a gushing flood of free musical ideas to stream, boisterously filling the Introduction, though never causing it to overflow or burst. These ideas, after an artistic, though never dry modulation, always chance serised by fancy and contrapuntally treated, not in a petty but a grand style, he leads up to a brilliant conclusion, rendered imposing by every resource of sound. The entire symphonistic Suite, but, above all, this final fugue, is a musical fact which falls more heavily upon the empty heads of those who despise form than the sharpest criticism could do. "First learn something," it cries to the apostles of slipshod looseness, "and then show whether you possess genius, by introducing creative imaginative power into what you have learnt, and prove that you can thus fashion it into a work of art." The execution of the fugue was beyond all praise; like a thunderstorm, the basses frequently dashed with the principal figures into the waves of tone—it was magnificent.

After this orchestral display, the second part of the concert opened, on the contrary, with a purely vocal work, devoid of all accompaniment. To *sing a capella* with an unaccompanied chorus is not only attended with great difficulties, but does not really produce an effect in keeping with the numbers employed. As we have already often experienced at great gatherings of male choruses, there exists for choral singing, as far as regards the executive masses, a limit above which the effect of those masses is increased very little, if it is increased at all, and while the *forte* is not much benefitted if there are a thousand voices singing instead of four hundred, the difficulty of obtaining precision and characteristic expression is augmented. Certainly in Munich the eight-part motet by Palestrina, "Hodie Christus natus est," commenced imposingly, and it was a proper feeling which had selected one of the old master's compositions, adapted, as a Christmas cantata, by its dash, to the development of large masses; the precision and parity of intonation, however, were praiseworthy. But delicacy of expression was, as a rule, wanting, and in our own mind we were obliged to confess that choral compositions, without accompaniment, produce a more beautiful impression when they are sung by from sixty to eighty voices, than when confided to great numbers.

Next followed a scene from the oratorio of *Il Ritorno di Tobia*, by Joseph Haydn, for contralto solo and chorus. If we are not mistaken, the chorus was that published with the words, "Insane et vanæ curæ." The oratorio dates from Haydn's early period. It was produced for the first time at Vienna in 1775, for a charitable purpose, and exists only in manuscript. Madlle. von Edelsberg sang the solo very well.

The Prelude and Fugue for Orchestra, by Johann Sebastian Bach, again displayed the excellence of the united violin-quartet, but as the latter had already distinguished itself in the *Sinfonia Eroica*, as well as in Lachner's Suite, its masterly execution of the fugue, although welcome, it is true, to the musicians present, was rather too much for the general public.

The finale to the second act of the opera of *Idomeneo*, on the other hand, once more afforded brilliant evidence of the eternal magic spell exercised by Mozart's music. The selection of this finale for performance at the Munich Festival was highly judicious. It was here, at Munich, that the greater part of *Idomeneo* was composed; it was here that, on the 18th January, 1781, Mozart completed it, and wrote, "Iam Deo! I have got over my task!" to his father; it was here that, on the 29th January, 1781, the opera was first brought out, and that the noble Karl Theodor, speaking of the impression produced at rehearsal, said, "No one would believe that there was anything so great in so small a head. I was altogether surprised. Never had any music had such an effect upon me. It is magnificent music!" And, in truth, it is still splendid at the present day. Mad. Diez was quite in her place as Electra. We considered her execution of the part, in the finale above-mentioned, as the best thing she did at the Festival. Madlle. Stehle, the second part of the concert was brought to an end by Beethoven's March and Chorus, "Schmückt die Altäre," from the *Ruinen von Athen*, a fragment which, by its melodic loveliness and its clear harmonies, seemed to be a beautiful continuation of Mozart's music, and pleased universally.

For the third part of the concert, the programme presented us with Handel's "Ode on St. Cecilia's Day." We discussed at length this fine work on the occasion of the last Musical Festival of the Lower Rhine; the impression it then made upon all who heard it was repeated here, and we can do no more than concentrate, as far as the execution of the two *concertante* solo parts (soprano, Mad. Diez; tenor, Herr Grill), was not worthy of the composition; and since it is these parts which most conduce to its effect, we are unable, supposing we do not take into consideration material obstacles, to place the performance of the Ode quite on an equality with the other performances of the two days. But if we do take into consideration the fact, as announced by a large bill in the Glass Palace, that Madlle. Stehle, who had been cast for the soprano part, was taken ill, and that Mad. Diez, at only a day's notice, consented to sing it, we must pay the latter lady the highest praise for what she did in this emergency.

The third day of the Festival (Tuesday, the 29th September), was celebrated by an evening concert in the fine hall of the Odeon, which, however, is too small for a Musical Festival public. Notwithstanding the fact that the programme included nothing common-place, twelve pieces, among which figured two overtures (*A Midsummer Night's Dream* and *Der Freischütz*), two concertos, and Beethoven's Grand Sonata, dedicated to Kreutzer, were rather too much. Despite of this, the audience—although densely crowded, whether sitting or standing, and although the temperature was tropical, and by no means distinguished for its usual Munich rawness—remained enthusiastic to the last. Mad. Dustmann, Mad. Schumann, and Joachim, were the most brilliant stars of the evening. Mad. Dustmann, who was in excellent voice, sang the beautiful air from Spohr's *Jessonda*, and, at the conclusion of the concert, three songs by Schumann, Mendelssohn and Schubert, giving that by Mendelssohn in an especially entrancing and artistically perfect manner, and Schubert's "Haidenröslein" divinely. She was compelled to repeat the last. Besides this, she took the first soprano part in the remarkable "Witch-Trio," unjustly little known, from the opera of *Macbeth* by Chelard. The other parts were sung by Mad. Diez and Madlle. von Edelsberg. The eye could not possibly look upon these ladies as "Filthy Hags," but the highly original and characteristic composition, so grandly carried out, convicted, through the ear, their appearance of falsehood, and presented us with a true personal pictur of the pernicious agents of Fate.

appreciated by the younger Jullien, and made use of apparently with the same effect. The conductor of a band, however talented and experienced, in presence of a large and mixed audience, can never command attention, much less admiration, without a show of enthusiasm, without the outward manifestation of something which tells them that he himself feels what they feel, and that he is a sharer in their delight. The late Jullien, in this respect, was eminently the conductor for the million; and in this respect we hail M. Louis Jullien as the legitimate successor of his father, and, as in all probability, destined to supply the vacuum left by his death. That the new conductor has something to learn from experience cannot be concealed, but the talent and impulse are both within his grasp, and nothing remains to instal him in his father's throne but time and practice.

The series of Promenade Concerts which commenced on Saturday night at Her Majesty's Theatre, under the management and direction of M. Louis Jullien, could not have been inaugurated with greater *éclat*. The band was first-rate, the programme could not have been surpassed for variety and excellence, while the arrangements and decorations of the house were in the highest degree striking and admirable. No less, indeed, was to have been anticipated from the great experience and refined taste of Madame Jullien, who projected and carried out the new fittings and ornamentations. The stage arrangements are beautifully and chastely designed, the hangings being glazed calico, looking like satin at a distance, laced with gold, and interspersed with wreaths and garlands of flowers. Over the proscenium, or front of the orchestra, are suspended five chandeliers or candelabra of a novel and exquisite pattern, and which light up the stage with intense brilliancy. The whole appearance of the interior of the theatre, in short, is very charming, and attracts the eye at a glance

[With the exception of the overture and the first quadrille the programme has undergone no serious change throughout the week. So great has been the success of the selection from *Faust*, the British Army Quadrille, and the two airs of Mdlle. Volpini, that it would be highly impolitic to make any alteration. In the *Faust* selection the Grand March with chorus is encored nightly, and Mdlle. Volpini, who becomes a greater favorite every time she sings, is compelled to repeat both her songs, invariably substituting "Il Bacio" for the same composer's "Bolero." M. Jullien was fortunate in securing the services of so admirable and fascinating a songstress. On Monday Signor Sivori makes his first appearance in London these five years. The house has been crowded every night during the week, and up to the present moment the success of the concerts has been undeniable.]

AGRICULTURAL HALL, &c.

(From "The London Review"—August 7.)

Mr. Willis's large organ, originally erected at the International Exhibition, having been transplanted to the Islington Agricultural Hall, was opened on Tuesday last by Dr. Wesley. A performance of the *Messiah* was given on the occasion by a band and chorus numbering upwards of a thousand, the principal singers being Mdlle. Parepa, Madame Sainton-Dolby, Mr. Wilbye Cooper and Mr. Lewis Thomas. Between the first and second parts of the oratorio Dr. Wesley performed a fantasia and fugue (*extempore*). Organ-playing in this country is so profitless a pursuit that any artist who devotes himself exclusively to the cultivation of the grandest of all instruments deserves respectful consideration for an enthusiasm which, whatever fame it may bring, will scarcely produce much more solid results. There is, perhaps, no walk of musical art so absorbing as organ-playing. Singing and violin-playing have powerful fascinations for artistic egotism, but the vainest of singers or violinists must occasionally feel a yearning for something beyond their own individual effects. Not so the organist—associated an instrument of sufficient magnitude, with its three or four manuals (key-boards) and its proper complement of pedals, realizing the grand conceptions of that Michael Angelo of music, Sebastian Bach, or indulging in the reveries of extemporaneous fancy, the organist disks all sense of the personal in the sublimity of an instrument whose tones are indentified with the most sacred and ennobling associations. Among the few English organists of distinction, the late Samuel Wesley (father of the Dr. Wesley just referred to) merits especial mention, not only as an improvisatore of considerable powers, but also as having been the first to introduce among us the fugues of Sebastian Bach. Samuel Wesley's organ playing was that of a clear, though not profound thinker; his natural genius was greater than his technical acquirements, and hence his improvisations were admirable rather for intelligible distinctness than for recondite elaboration. By far the greatest English organist was the late Mr. Thomas Adams, a man whose truly remarkable powers were never thoroughly appreciated save by the few who are capable of following the intricacies of fugue and counterpoint. This gentleman, although, of course, not comparable to Mendelssohn in genius and fancy, was little, if at all, inferior to him (as an organ player) in mechanical dexterity and command of the intricate combinations of counterpoint in his impromptu performances. One, two, and sometimes three subjects (frequently proposed at the moment by one of the audience) were treated with logical strictness and unbeatating clearness, including all those ingenious combinations and devices (inversion, augmentation, diminution, &c.) which are difficulties even in deliberate composition. True, in his free fantasia playing, his style was sometimes disfigured by antiquated mannerisms which he had imbibed from the false taste prevalent during his early studies. Take him altogether, however, Mr. Thomas Adams was a man of very rare and remarkable talent, absorbed in the exercise of his special powers, and reaping but small reward and limited fame—dying the organist of an ordinary parish church; and, so far as we remember, without one word of passing comment. Much interest was excited by the announcement of Dr. Wesley's performance on Tuesday last, and many amateurs of the organ were attracted by the desire to hear a player whose celebrity has not been extinguished by his long absence from London. Dr. Wesley commenced with a prelude in the free style, leading to an andante in which he displayed some of the solo stops of the instrument, and concluding with a fugue which was announced as extemporaneous, the preceding movements it may therefore be presumed being written composition. The subject of Dr. Wesley's fugue was neither new or interesting—it was so trite as to possess no importance in itself, and could only have derived it by an elaborate treatment which it did not receive. A counter subject was added, which, however, speedily disappeared; and after the usual "point of organ" and some sequential repetitions of the subject, the fugue was wound up by a brilliant "coda." Dr. Wesley exhibited consummate skill in his treatment of the instrument, his unerring readiness of hand and feet evincing complete mastery over all the difficulties of his art—but, although our greatest living organist, Dr. Wesley can scarcely be considered the equal of Adams either in clearness of rhythmical phrasing, purity of part-playing, or ingenuity in the devices of counterpoint.

NADAR'S GIANT BALLOON.—*(Communicated).*

The interest excited by M. Nadar's gigantic Balloon and its two ascents from the Champ de Mars in Paris, with the perils of its descents, so graphically described in the French journals, has led to an arrangement by which, for a few days only, it will be exhibited in the Centre Transept of the Crystal Palace. In order that some idea may be formed of the magnitude of this aerial machine, it may be stated that it so far exceeds in height the great transept of the Palace that the *nacelle* (or car) cannot be placed in its proper position beneath the Balloon, but must be exhibited detached from it. But for the Crystal Palace it would not have been possible for the English public to have had the opportunity of seeing this great machine; for at this stormy period of the year assemblies or out-door exhibitions of it are altogether impracticable, for want of sufficient height is available in which to exhibit it. In the Palace it is inflated with atmospheric air, and consequently partly suspended from the roof of the transept. The curious contrivances of small rooms in the lower floor of the car, with the various appurtenances provided by M. Nadar for his aerial voyage, will be regarded with great interest, as will also the "Compensator," or second Balloon, which is intended to receive the spare gas when the large balloon becomes too much distended by the diminished density of the atmosphere. As may be supposed, the weight of the Balloon is considerable; when also it is borne in mind that at the last ascent in the Champ de Mars, in the presence of the Emperor and of the King of Greece, it raised thirty-five persons readily from the ground, it will give some idea of the ascending power which is gained by the 215,000 cubic feet of gas with which it was inflated. To judge of the interest it has excited abroad it may be stated that the Royal Family of Hanover repeatedly visited the Balloon, and that the Car was delayed at the railway station some days that it might be inspected by a host of distinguished persons. The Balloon is suspended from the highest point of the roof of the great Transept, and inflated to its full dimensions. The visitor can now form a good idea of its size and proportions, as its height it reaches nearly to the roof, while it extends to within a few feet of the galleries on each side the Transept. The Car is also placed on a raised platform, and will be regarded with special interest, exhibiting unmistakable evidence of the fearful usage it experienced on its recent descens with its nine passengers in Hanover. M. Nadar is expected at the Palace by the end of the week. The Palace will remain open during the exhibition of the Balloon; and as it will be convenient to many persons to visit it in the afternoon, the Palace will be lighted up each evening till Seven o'clock. Arrangements have also been made by which trains from the North London Railway at Bow and intermediate stations will run direct to the Palace; tickets including admission to the Palace being issued by the Railway Company.

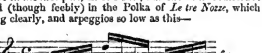
MR. BENEDICT'S CONCERT.

This very attractive entertainment brought an immense crowd of amateurs on Friday night (November 6) to St. James's Hall. The great feature of the programme was the new *cantata*, entitled *Richard Cœur de Lion*, now given for the first time in London. The flattering reception accorded to this work at the Norwich Festival, in September, was recorded at the time, and the record was accompanied by a detailed analysis both of the book and of the music. A second hearing has more than confirmed the favorable impression elicited by the first, and satisfied us that *Richard Cœur de Lion* is one of the very best, as it is one of the most recent, compositions of Mr. Benedict. The old legend of Blondel de Nesle, is so well treated in the libretto, and the introduction of a female personage in Mathilde, the imaginary specter, adds so materially to its charm, by investing it with human interest, that there can exist no reason whatever why *Richard Cœur de Lion* should not make as good an operetta for the stage as it makes an excellent piece for the concert room. The four principal characters—Mathilde (the "White Lady"), Blondel de Nesle, Urbain (the Page), and the "Lion King" himself—are natural, well marked, and thoroughly dramatic; while in his music Mr. Benedict has not merely contrasted, or combined, them with equal felicity, as occasion demanded, but imparted to each what the French would call an *allure fortement sympathique*. Each has something to say, or rather sing, in the form, more or less, of soliloquy, which wins the confidence, at the same time that it excites the attention of the audience. Mathilde, in her grand *scena* ("Of Love they say the hapless lady died")—the *bravura* passages in the last movement notwithstanding—enlists a general feeling of sympathy both for her abstract notions of what true love should be and her own unrequited passion for Cœur de Lion. Richard, the King, in a *scena* of still higher musical importance, presents a picture of his early career—his love for his wife Berengaria, and his chivalric deeds in Palestine—so bright and glowing as to bring out in strong relief the weary monotony of his forced solitude, when, imprisoned in a strange country, his hope of ultimate liberation is at the best forlorn. Urbain, in the quaint ballad which tells the story of the "White Lady" ("An hundred years ago"), exhibits the power of intelligence over untutored credulition. No one believes that the roguish page himself attaches any credence to the romantic legend; and even were that not quite apparent at the commencement, it would be scarcely questionable further on, when, in the charming little air, "My lady and the stranger," Urbain shows plainly that his discovery of the trick is only a confirmation of his early suspicions. Lastly, Blondel de Nesle, in the graceful ballad, with chorus, "I wander in search of a treasure," while cajoling the villagers with a mere sentiment, lets the audience into the secret of his unalterable fidelity to his absent master, and determination never to rest until he has found out the place of Richard's confinement. There is a life about all these, and a picturesque reality, so to speak, which places them apart from ordinary things of the kind. The other portions of the music are more subdued, inasmuch as they tax in a higher degree the musical knowledge, experience, and inventive talent of the composer; but they are not the less successful. The overture—of which the principal subjects are afterwards freely employed in the *cantata*—is, as we have already said, one of Mr. Benedict's most striking orchestral preludes; the choruses are, without exception, pretty, lively, and in keeping with the ideal character of the village rustics supposed to be the singers; the concerted music—as far as it goes, for there is not much of it—is ingenious and pleasing; the instrumentation everywhere masterly. It would be almost impossible to treat more happily the scene in which the indefatigable Blondel, having discovered that his beloved master is in the castle, recites the signal-song ("May is into prison cast"), and is immediately answered from within. The effect of this upon the stage would, of course, be threefold; but even in the concert room it is unmistakable.

The performance of *Richard Cœur de Lion* on Friday night was for the most part admirable. The principal singers—Mdlle. Tietjens (Mathilde), Mdlle. Trebelli (Urbain), Mr. Wilbye Cooper (Blondel de Nesle) and Mr. Santley (Richard Cœur de Lion)—were, with two exceptions (Mdlle. Trebelli and Mr. Wilbye Cooper), the same as at the Norwich Festival; the band, too, consisted, as nearly as was practicable, of the same performers as on that occasion; while the great majority of the chorus, members of the Vocal Association, were unlikely to spare any pains in order to do justice to a new work by their esteemed conductor. Mdlle. Tietjens, who was, as the phrase goes, "in splendid voice," sang the music allotted to her even better than at Norwich, where, being somewhat fatigued, she was not completely mistress of her resources. Her *scena*—the *andante* ("Gentle shade") more especially—was absolutely perfect. Mdlle. Trebelli (though evidently indisposed, as was made manifest in the miscellaneous selection that preceded *Richard Cœur de Lion*, and subsequently in that from *Faust*) gave the songs of Urbain, so well suited to her rich *mezzo contralto*, as charmingly as was expected from her, despite the inconvenience of having to sing in a language with which she is at present unacquainted. Mr. Wilbye Cooper—not for the first time by many—proved himself a thoroughly well-trained musician, resolved to do his utmost and note-perfect in every scene. His execution of the music of Blondel de Nesle was not merely painstaking and correct, but marked alike by taste and genuine expression. If this diligent and clever gentleman—already one of our most skilful singers—was blessed with a voice of greater volume and richness of quality, he would have few superiors. Mr. Santley was just the Cœur de Lion he had already shown himself at Norwich. It is a boon for any composer to have to write for such a singer; and if Mr. Benedict—proverbially anxious, like most musicians who work for the love of Art—was not entirely satisfied with Mr. Santley's fine delivery of the *scena* in the fortress, and particularly with the faultless expression imparted to the slow movement ("One beauteous image"), he must be more exacting than Meyerbeer himself, the most exacting of exacting composers. The overture and the accompaniment throughout were played as well as could have been wished. The audience, who listened to the *cantata*, from beginning to end, with sustained interest, were frequent and liberal in their applause; and, at the termination of the performance, Mr. Benedict was called back to the orchestra, to receive the warm and unanimous tribute due to the merits of his new work, which may now be said to have fairly taken its position in the London concert room.

The "selections" before and after the *cantata* were conducted by Signor Arditi, from whose pen two compositions were introduced—a bolero, sung by Mr. Santley, and a *bolero*, "Leggero invisible" (Mdlle. Tietjens)—the first of which was encored, and the last applauded with enthusiasm.

BRIGHTON (*From a Correspondent*).—You are in London, enjoying good music, first-rate artists and exceptionable gales. That is no reason why you should not be informed of musical doings at Brighton. Know, then, that Herr Kuhe's concert on Monday evening, 2nd November, was, as far as attendance goes, the greatest success known at any recent Brighton concert. The popular pianist was assisted by Mdlle Tietjens, who made the most admirable hit, and got the most rapturous encore in "The Arditi" Valse; whereupon she sang "The Bolero' (Arditi'), a piece of more vocal effect than the first, and certainly of more musical value than "The Bacio." Then, by Mdlle. Trebelli, who was much applauded in "Le parlate d'amor," but, strange to say, not one piece in the first part, all of *Faust*, was encored. Mdlle. Trebelli was encored (though feebly) in the Polka of *Le tre Nozze*, which she does not sing clearly, and arpeggios so low as this—



&c.

can scarcely produce effect in a big hall. That of the three gentlemen, Mr. Santley, Signors Bettini and Bossi, the first should have produced by far the greatest sensation can certainly not surprise you, for he would even in comparison with greater artists than these two be sure to gain the most hearty and well merited applause. He sang wonderfully. Signor Bettini singing *Faust* you may imagine. As long as marrying a great and sympathetic artist does not give you her vocal means, he will do well to keep to modestly limited songs, which he can sing very nicely. Papers say that he strains his voice too much, but how shall he get to the B? Among Herr Kuhe's pieces—*Elixir d'amore*, *Britania*, *Les Ailes*, and *Marche Funèbre*—the latter composition of Chopin's was the best received. Herr Engel, who is an especial favorite here, played a Fantasia on *Faust*, his own composition, on the harmonium, which was certainly one of the most eminent successes of the evening. This is not to be wondered at. Herr Engel is one of the greatest living executants on his instrument, and the fantasia is very attractive. Brighton is extremely full, and the weather atrocious; rain, wind, darkness, constitute a wonderfully agreeable ensemble. Yours, &c., POR.

GLASGOW.—The Social Reform Society gave their first concert on Tuesday evening. The hall was well filled, considering the unfavorable state of the weather. The artists were Miss Van Noorden, Miss Edwards, Miss Pearce, Signor Oporti, Mr. D'Almaine, Mr. M'Kenna and Mr. Singord. The instrumentalists were the band of the Social Reform Society and that of the 41st Regiment, who were enthusiastically encored for their excellent performance of the overture to *Guillaume Tell*. The vocalists all acquitted themselves admirably, particularly Miss Van Noorden, who sang "Tacea la notte" and "Di tale amor" most admirably. The Social Reform Society must be congratulated on having made a capital start with their new enterprise.

LES TROYENS DE BERLIOZ.

(*Au Rédacteur du* MUSICAL WORLD.)

MONSIEUR.—Il n'est pas commun d'être à la fois poëte et musicien. Cela ne s'était point vu en France, si nous avons bonne mémoire, depuis l'opéra-comique intitulé *Ponce de Léon*, dont Bertou a fait, successivement ou à la fois, les paroles et la musique. Cela suppose une réunion de facultés diverses que la nature ne donne qu'à de très-rares élus. Mais notre collaborateur et ami Hector Berlioz avait depuis longtemps faitses preuves dans les deux arts. A l'appréciation de ses deux grandes symphonies, tout le monde avait compris que l'harmoniste était doublé d'un poëte. On avait vu le poëte de *La Damnation de Faust* comme dans *Roméo et Juliette*, et quand *l'Enfance du Christ* fut exécutée dans la salle Herz, on fut si peu surpris de voir la partition et le livret signés du même nom que personne, ou presque personne, n'en fit la remarque. Lorsqu'on apprit que *Béatrice et Bénédict*, ainsi que *les Troyens*, étaient, comme l'allas, sortis tout armés d'un cerveau unique, *proles sine matre creata*, on trouva cela tout simple. Tant on s'accoutume vite aux choses les plus dignes d'admiration!

Donc, ces *Troyens* que l'on attendait depuis si longtemps, et avec une curiosité si ardente, ont fait leur entrée sur la scène du théâtre Lyrique mercredi dernier. Cette entrée a été triomphale, on peut le dire. Chaque morceau a fait éclater de bruyants applaudissements. Un des plus importants a été *bissé*,—un septuor, notez-le bien! Que le public soit saisi par le tour piquant d'un couplet légèrement accompagné, dont le style leste et simple se comprend sans effort, et se loge du premier coup dans la mémoire, cela se voit tous les jours, et n'a rien de très-étonnant. Mais un morceau à sept voix d'une harmonie aussi savante qu'agréable, escorté de l'accompagnement instrumental le plus ingénieux, le plus pittoresque, plein de hardiesses harmoniques, de modulations imprévues et saisissantes, voilà un triomphe rare, et dont peu de compositeurs peuvent se vanter! Dans ce morceau, chanté par Énée et son fils Ascagne, Didon, sa sœur Anne—"*Anna soror*"—et de grands dignitaires carthaginois dont le nom nous échappe, il n'est question, si nous avons bien entendu, que du plaisir qu'on éprouve à respirer, sous le ciel africain, à clarté de la lune et des naissantes étoiles, la brisetiède et embaumée du soir. Mais il y a dans l'âme du chef des Troyens et de la reine de Carthage une pensée plus secrète, un sentiment plus mystérieux, qui ne se manifeste point par des paroles, mais dont la musique est, pour ainsi dire, imprégnée. La fière Didon, domptée par Vénus, appartient tour entière au fils de la déesse, et le lui a déjà prouvé. A la fin de l'acte précédent, on les a vus, chassés par l'orage, chercher ensemble un abri dans la grotte fatale . . . .

. . . . . Runt de montibus amnes . . .
Speluncam Dido dux et trojanus eamdem
Deveniunt . . . .

C'est le souvenir de ce moment d'ivresse qui flotte comme un nuage vaporeux et parfumé sur cette suave harmonie, et qui la nature de tendresse et de volupté. Enée et Didon restent seuls, et le septuor devient duo. Mais la musique ne change pour cela ni de mesure, ni de rhythme, ni de couleur. Le duo n'est que la prolongation du septuor, un peu moins voilée seulement, et beaucoup plus passionée.

O nuit d'ivresse et d'extase infinie!
Blonde Phœbé, grands astres de sa cour,
Versez sur nous votre lueur bénie!
Fleurs des cieux, sourire à l'immortel amour!

Dire ce qu'il y a dans cet *ensemble* de mélodie tout à la fois gracieuse et ardente, d'harmonie délicate et de détails ingénieux, et d'instrumentation piquante et fine dans les développements qui lui succèdent et le ramènent. . . nous n'y réussirions jamais. Bornons-nous donc à le signaler au lecteur d'aujourd'hui, qui sera spectateur et auditeur demain. Appelons également non attention sur la chanson du matelot Hylas, qui ouvre l'acte suivant.

. . . . . .

Berce mollement sur ton sein sublime,
O puissante mer, l'enfant de Dindyme!

Cette cantilène est un peu monotone, et devait l'être. C'est le caractère invariable de tous les chants des hommes de mer. Ce qu serait ailleurs un défaut, est donc ici une beauté de premier ordre La coutemplation habituelle de la mer donne à l'homme le sentiment de l'immensité la perception de l'infini, où s'effacent et disparaissent tous les menus détails qui produisent la variété. Le marin qui s'éloigne du rivage dit adieu à sa patrie, à sa famille, et ne sait jamais s'il les reverra. Son éternelle mélancholie n'est, hélas! que trop fréquemment justifiée.—Avez-vous vu cet admirable tableau de Léopold Robert, *les Pêcheurs de l'Adriatique?* Avez-vous senti tout ce qu'il y a de tristesse profonde et morne sur ces rudes visages altérés par l'émotion, dans ces regards humides et voilés, où la résolution intrépide ne brille qu'au travers des larmes? Tout ce que la merveilleuse composition du grand peintre vous a fait éprouver, envahira de nouveau votre cœur, s'il n'est pas insensible, quand vous entendrez les vagues et tristes accents que le musicien-poëte a mis dans la bouche du jeune matelot Hylas. Cette mélodie semble n'avoir pas de cadence finale. Elle reste comme suspendue au dessus de l'abîme. . . Qui sait, en effet, si celui qui chant et qui va partir reviendra jamais! Les douces sonorités qui se balancent mollement dans l'orchestre pendant que cette délicieuse cantilène se développe au fond de la scène, en doublent le charme et l'effet. Cet adorable petit morceau—il est formé de trois couplets que rien ne sépare,—est celui de tous peut-être que l'auditoire du premier jour a le moins compris. Il prendra bientôt, nous le prédisons sans craindre, la place qui lui est due.

Telle sont les parties de l'œuvre nouvelle qui nous ont le plus vivement frappé. Nous en pourrions signale beaucoup d'autres:—le chœur du prologue, qui se chante derrière la toile du fond, laquelle représente Troie en ruine;—les deux airs de *Didon*, son duo avec sa sœur Anne, où règne, autant que nous en avons pu juger, beaucoup de charme—le finale du premier acte;—le chant funéraire des prêtres de Pluton, etc. Mais il y a dans presque tous une force, une intensé, des complications harmoniques si multipliées, une telle recherche et une telle nouveauté d'effets d'instrumentation, que l'on est un peu ébloui,—disons-le même, un peu étourdi,—que l'on se perd au milieu de toutes ces richesses, et que nous désespérons d'en parler congrûment après une seule audition. Il faut attendre, et il ne nous sera pas défendu d'y revenir. Nous avons indiqué les parties de cette volumineuse partition qui nous ont paru, de prime abord, les plus remarquables. C'est assez pour cette fois. A chaque jour suffit sa peine, comme dit judicieusement l'Évangile. L'histoire des Grecs et des Troyens, de Cassandre et du cheval de bois, d'Enée et de Didon est d'ailleurs si connue, que nous ne sentons nullement le besoin de la raconter. Feu Virgile ne nous a rien laissé à faire à cet égard. Rouvrez *l'Enéide*, monsieur, livres II et IV, et ne manquez pas cette occasion de relire les plus beaux vers qui aient jamais été écrits dans aucune langue.

Mme. Charton-Demeur joue le rôle de la reine de Carthage en vaillant actrice. Elle a le regard fier, le front superbe, la taille noble, le corsage opulent, le geste impérieux que l'imagination prête par avance à la fondation de l'empire carthaginois. Elle a la voix puissante, l'accent énergique, altier, tendre, voluptueux, ému, pathétique ou terrible qu'exigent les situations diverses où elle se trouve placée. Berlioz n'aurait pu trouver une plus intelligente et plus digne interprète. M. Monjauze n'a ni la voix ni le port d'un héros, et l'on a de la peine à croire, en le voyant, qu'il soit le fils d'une déesse. Ce n'est pas sa faute. Il fait assurément tout ce qu'il peut.

M. Cabel dit la romance du matelot avec beaucoup de charme. Ce jeune ténor a fait de grands progrès dont nous devons lui tenir compte. Les chœurs et l'orchestre, dont la puissance a été augmentée pour cette circonstance solennelle, fonctionnent aussi bien qu'on peut l'imaginer. L'administration n'a rien épargné pour jouidre au plaisir des oreilles le plaisir des yeux. On dit qu'elle a dépensé des sommes considérables. Elle n'a point perdu son argent. Les décores—très-nombreux—sont dessiués et peints avec un talent remarquable, et nous regrettons de n'en pouvoir nommer les auteurs. Les costume sont d'une richesse éblouissante, mais qui n'est pas toujours d'un goût irréprochable. Les guerriers troyens portent des manteaux, des tuniques, des armures dont l'éclat fatigue l'œil, des casques d'une dimension démesurée, prodigieuse. Un peu plus de simplicité et de modestie siérait mieux, ce semble, à des vaincus, à des dépossédés, à des fugitifs, à des naufragés. Virgile ne les fait pas, à beaucoup près, si brillants, et il prend même le soin de décrire leur costume asiatique, surmonté du bonnet phrygien. On leur a donné le costume grec, qui ne devait pas beaucoup leur plaire.

LEON DUROCHER.

PARIS.

(From a Correspondent).

The success of M. Berlioz's new opera seems to absorb all interest and curiosity and to leave no room for conversation on any other subject. No success was ever hailed by the Parisians with greater delight, for M. Berlioz is a universal favorite and the entire French capital rejoices at the result. You will of course have of your own especial report of the performance on the opening night. I shall not pretend to give an opinion of the music just now, but bye and bye, perhaps, may venture on a criticism, which indeed involves no serious difficulty, so much of *Les Troyens* being admirable and new.—At the Italiens, important movements have taken place. *Poliuto* has been produced for Madame Julienne Dejean and Signor Graschini and *Norma* for Madame La Grange. The papers are in ecstasies with both performances. I like neither. Mdlle. Vanderbeck debuted in Adalgisa but with little success. Signor Nicolini, the Pollio, was not more successful. Mdlle. Adelina Patti is now in Paris *en route* for Madrid. She does not appear at the Italiens until about the middle of December. Signor Naudin will accompany Mdlle. Patti to the Spanish capital, leaving Signor Nicolini to do service for him at the Salle Ventadour in his absence. —Nothing new about the Grand Opèra, except the accident to Mdlle. Amina Boschetti while rehearsing the new ballet which will prevent the fair artist from making her *debut* for some days.—At the Opèra-Comique the rehearsals of Auber's new opera, the *Fiancee du Roi de Garbes*, are approaching their termination. The greatest pains and care are being taken by the direction to give *eclât* to the performance. Six pupils of the Conservatoire have been engaged to augment the chorus of pages.

MUSIC RECEIVED FOR REVIEW.

Chappell and Co.—"The Hunt," "The Village Fete," "Stella Valse," composed by Mrs. Joseph Robinson.

Pearson and Son.—"The Whole Hog or None Schottische," by G. Nicholson.

Crystal Palace (*From a Correspondent*).—The first series of the winter concerts took place on Saturday, and, notwithstanding the inclemency of the weather, the vast hall was crowded by a fashionable audience. The programme was varied, and the selection good. The artists were—Madame Franchi (her first appearance in England), and Signor Marchesi, vocalists; M. Lotto, instrumentalist; conductor, Mr. A. Manns. The concert opened with Haydn's symphony in G—work too well known to our readers to need any comment from us. It is classic and beautiful in its construction, and tested to the utmost the ability of the band, who did it every justice. Signor Marchesi sang an aria of Handel's, from one of his Italian operas. It was given with much skill, if not very remarkable quality of voice, and was loudly applauded. Madame Franchi sang Verdi's prophetic, "Salva Maria," from *Lombardi*, and Gilda's cavatina, from *Rigoletto*, "Caro nome del mio core." Of M. Lotto's performance there can be but one opinion. He played the first movement of Beethoven's Concerto, and Paganini's "I Palpiti," with marvellous effect. It would be difficult to find language sufficiently strong to do Lotto justice, and those who say he should have done so and so when playing this or that, are persons who wish to find some excuse for "doing the impartial critic." His playing of the two pieces was a triumph from beginning to end. An overture to *Medea*, by W. Bargeil, concluded the concert. It is a work of much merit, chaste and classic in its construction, and abounding in graceful melody. A German writer, speaking of Bargeil, considers him one of the most promising of the young composers of Germany. The overture was played by the band in excellent style, under the conductorship of Mr. Augustus Manns.

Mrs. John Macfarren gave a second Pianoforte Entertainment in the theatre of the Islington Literary and Scientific Society, on the Thursday of last week. The accomplished pianist played several quotations from the classical composers, and some specimens of the modern romantic school, with her accustomed brilliancy. All of these were listened to with revitted attention by a very numerous audience, and the movements which elicited the most cordial demonstrations of approval were the graceful finale to Dussek's *Plus Ultra Sonata* (for the revival of which we are indebted to Madame Arabella Goddard), "The Music of the Sea" and the "Rose, Thistle and Shamrock" of Brisac. The pianoforte pieces were relieved by Miss Marion Walsh's agreeable singing of a canzonet of Haydn, Mrs. John Macfarren's ballad "Lucy is not here" and G. A. Macfarren's "The beating of my own heart," in which she was complimented with an encore. The entertainment never flagged in interest, and the fair entertainer was enthusiastically applauded throughout.

Mr. J. Russell's Concerts, at St James's Hall, on Tuesday evening, were not so fully attended as was expected from the attractive programme set forth. The vocalists were Maddles. Carlotta Patti, Madame Fanny Huddart, Herr Reichardt, and Signor Ferranti, with MM. Vieuxtemps, C. J. Hargitt, and Ascher as instrumentalists. Madlle. Carlotta Patti —who, with the artists named above, has been winning "golden opinions" in the provinces—was received with great favor, and after Muzio's popular song, "I would hear you, warbler" (The Nightingale), was recalled with acclamation. The same enthusiasm was manifested after her singing "The Shadow Air," from Meyerbeer's *Dinorah*, when, on her return from the orchestra, she gave "Comin thro' the rye." Madame Huddart was highly successful in "The Bell Ringer" (Wallace), Miss Gabriel's "Ship Boy's Letter" (encored), and "The Bailiff's Daughter of Islington." Herr Reichardt, who has not been heard in London for some time, sang his new song, "Love's Request," and his admired ballad "Thou art so near and yet so far." In the latter he was as usual rapturously encored, when he sang his charming cradle song, "Good night, the day, pretty darling, draws near to its close." Signor Ferranti sang with much vocal power and humor "Miei rampoli femminini," from *Cenerentola*, Rossini's *Tarantella*, "Gia la luna," and the "Quanto amore" (*Elisire d'Amore*), with Mdlle. Carlotta Patti. MM. Vieuxtemps and Ascher commenced the concert with a duet for violin and piano, and the former artist played some violin solos in his best manner. M. Ascher made a great impression in his own Fantasia, "Le Chant de Nàtades," which he played capitally, and, after his two solos, "Leonora" (*Romance Sans Parolee*) and "Sans Souci" (*Galop de Concert*), he was immensely applauded. A duet, composed by M. Ascher for two pianofortes, on airs from *Guillaume Tell*, was excellently played by the composer and Mr. C. J. Hargitt. The latter gentleman also accompanied the vocal music on the pianoforte.

Miss Ellen Williams.—The *Ulster Observer*, of the 10th inst., in a notice of Dr. Chipp and Mr. Loveday's first quartet Concert in the Ulster Hall, Belfast, writes:—"Miss Ellen Williams, of Dublin, was the vocalist, and if she had not been previously on terms of professional intimacy with those assembled within the hall she must have last night produced an impression that will be remembered when next she visits this portion of our island."

Guernsey.—The culmination of Mdlle. Enequist's series of concerts in Jersey was reached on Tuesday evening last. It is no figure of speech to state that the Queen's Assembly Room was completely and inconveniently crammed. The audience was at the same time delighted and surprised. It would be superfluous at this advanced state of Mdle. Enequist's sojourn in Jersey to say one word in praise of her singing. We cannot, however, refrain from adding our farewell tribute of approbation. We trust that she may speedily attain that high position in the estimation of musical England which her admirers in this island believe she is destined to occupy. The note-worthy features of last Tuesday night's concert were V. Massé's "L'air du Rossignol" (*Les Noces de Jeanette*) and the grand air from *Semiramide*; in these pieces Mdle. Enequist made good her claim as an executant of eccentrically-imaginative music, as well as of that of a strictly classical character. In Gounod's "Ave Maria," and also in the Spanish melodies and French chanson (encored), she showed how much she is at home in the devotional and ballad schools of France and Sweden. Mr. Draper played with grace and skill his "Tyrolien Air" and variations, and was encored. Mr. E. E. Smith, who officiated as pianist, performed two pieces.—*Morning Express.*

Madrid.—Signor Mario has achieved an extraordinary success in the *Ballo in Maschera* in his popular part of the Duke. Mdlle. Carlotta Marchisio was Amalia, and Mdlle. Delphine Calderon, a *debutante*, the page—both well spoken of. As Ricardo, also, Signor Guicciardi comes in for his share of praise. *Semiramide* with the sisters Marchisio has created a furor. The Madrid journals speak in high terms of the concerts of the celebrated contra-bassist Signor Bottesini and also allnde with enthusiasm to the pianoforte playing of Signor Perelli.

Turin.—From various sources we learn of the decided success of Mad. Aldighieri-Spezia (the Spezia of Mr. Lumley in 1856 and 57) at the theatre Carignan, in Norma. The director of the Italian Opera in Paris is said to be in treaty for the lady and her husband, Signor Aldighieri (the Aldighieri of Mr. Lumley in 185—).

Florence.—Madame Grisi is announced for a series of representations at the Pergola Theatre, the first of which, *Norma*, was to have been given in aid of the funds of the Sailors' Hospitals. Madame Ferraris is at the same theatre performing with distinguished success.

Leipsic.—The *Signale* announces that Mdlle. Lucca has just signed an agreement for life (*à vie*) with the Court Theatre of Berlin, to sing for seven months in the year, and that, already Paris and London are contending for her possession during the other five months. The *Signale*, as usual, lies.

MONDAY POPULAR CONCERTS.

ST. JAMES'S HALL.

ONE HUNDRED AND THIRTY-FOURTH CONCERT.

THIRD CONCERT OF THE SIXTH SEASON.

MONDAY EVENING, NOVEMBER 16, 1863.

THIRD APPEARANCE OF

M. LOTTO.

PROGRAMME.

PART I.

QUARTET, in D, Op. 44, No. 1, for two Violins, Viola and Violoncello *Mendelssohn.*
M. LOTTO, Herr L. RIES, Mr. H. WEBB and M. FAQUE.

SERENADE, "Quand tu chantes bercée"—Mdlle. PAREPA . . *Gounod.*

SONG, "I wander in search of a treasure" (*Richard Cœur de Lion*) . *Benedict.*
Mr. WILBYE COOPER.

SONATA, in D, Op. 10, No. 3, for Pianoforte alone . . . *Beethoven.*
(No. 7 of Hallé's edition.)
Mr. CHARLES HALLÉ.

PART II.

CHACONNE, for Violin Solo, with Pianoforte Accompaniment (by general desire)—M. LOTTO . . . . . *Bach.*

DUET, "Per valli, per boschi" . . . . . *Stanginl.*
Mdlle. PAREPA and Mr. WILBYE COOPER.

SONG, "La blondina in gondoletta"—Mdlle. PAREPA . . . *Pacr.*

SONG, "The shades of evening"—Mr. WILBYE COOPER . . . *F. Clay.*

SONATA, in A, Op. 49, for Pianoforte and Violin, dedicated to Kreutzer—Mr. CHARLES HALLÉ and M. LOTTO . . . *Beethoven.*

Conductor - MR. BENEDICT.

To commence at Eight o'clock precisely.

NOTICE.—It is respectfully suggested that such persons as are not desirous o remaining till the end of the performance can leave *either before the commencement of the last instrumental piece, or between any two of the movements*, so that those who wish to hear the whole may do so without interruption. Between the last vocal piece and the Quartet for two Violins, Viola and Violoncello, an interval of FIVE MINUTES will be allowed.

Both Stalls, 5s.; Balcony, 3s.; Admission, 1s.; To be had of Mr. AUPTIN, at the Hall, 28 Piccadilly; Messrs. CHAPPELL & Co., 50 New Bond Street, &c., &c.

MADAME ARABELLA GODDARD informs her Pupils and Friends that she has returned to Town for the winter season. 26 Upper Wimpole Street, Cavendish Square.

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TO CONCERT GIVERS.—*No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in* THE MUSICAL WORLD.

TO CORRESPONDENTS.

MR. BAKER BUTCHER.—In one respect, yes; in another, no—as our correspondent will see by the subjoined article from *The Times* of Tuesday, October 13, a part of which he loosely quotes:—

"ROYAL ENGLISH OPERA.—The eighth and, according to announcement, final season began last night with a new opera, the music by Mr. W. Vincent Wallace. The house was crowded in every part, and among the audience were the Prince and Princess of Wales, the Prince and Princess Christian of Denmark, and the King of the Greeks. It is not yet time to review what Miss Louisa Pyne and Mr. W. Harrison have done in the course of their seven years' management for an undertaking which they always point to and desire to be accepted as "national"—what, in short, they have been able to effect for the advancement of English Opera. We may, however, on such an occasion as the present, fairly compliment them on the spirit they have exhibited, from time to time, in the production of works composed expressly for their theatre. Their field of observation, it is true, has not been very wide, and they have unquestionably gone a little too often to the "old well," neglecting other sources whence something fresher might, perhaps, occasionally have been obtained. But in this they acted according to the faith within them—a faith, there is no denying, shared in a great measure by the public "which pays;" and if they have not actually succeeded in bringing to light a series of masterpieces, it can hardly be laid to their charge. Some few new operas have been given to the world which it would have been a pity not to hear, inasmuch as they have sustained, if not materially advanced, the reputation of our English school. At least one of these, moreover, is due to the popular musician whose sixth dramatic work was received last night with such frequent marks of approval, and who in *The Desert Flower*, it may be said at once, has produced one of his most graceful and uniformly well-written operas. An original *libretto* for an English opera seems to be, now-a-days, a commodity rarely attainable. Either those to whom our musicians address themselves are incapable of inventing and working out an original idea, or find it easier—and, "time is money" being their maxim, more profitable in the bargain—to translate and recast some French play which may come to hand. Pieces like *Robin Hood*, founded on a popular story or national legend, are, nevertheless, one would think, infinitely preferable to translations, more or less faithful as the case may happen, of foreign operas already set to music by foreign composers, and especially translations from the improbable repertory of M. de Saint-Georges, ("the Gallic Fitzball") and his immediate disciples. On this point, however, there is no time to dilate just now. Enough that Messrs. Augustus Harris and T. J. Williams—to the former of whom we are indebted for the prose and to the latter for the poetry of *The Desert Flower*—have availed themselves in the present instance of a book from the joint pens of MM. Saint-Georges and Leuven, set to music by the late M. Fromental Halévy, "of the Institute," and brought out in the summer of 1856, under the name of *Jaguarita L'Indienne*, at the théâtre Lyrique in Paris. The part of the heroine, a semi-cultivated Indian savage—"*Reine de la tribu des Anakotaes*"—was originally represented by Mdme. Marie Cabel, so well remembered by Mr. Mitchell's old patrons at the St. James's Theatre, and for whom Mr. M. Halévy (composer, we need scarcely add, of *La Juive* and other operas) wrote music suited to the peculiar gifts and style of execution to which she was indebted for her quickly won renown. Reserving our account of the plot, we shall merely say here that Mr. Harris—upon whom devolved exclusively the task of adapting the French drama and laying out the "*senario*"—has adhered pretty closely to the *Jaguarita* of Saint-Georges and Co., omitting one of the *dramatis personæ*, and changing the names of others, altering or modifying one or two of the main incidents, redistributing the musical situations, and, on the whole, we think, improving rather than impairing the original. The characters as they stand in *The Desert Flower* are Oanita, *vice* Jaguarita, the Indian Queen—(Miss Louisa Pyne); Eva, *vice* Heva (Miss Susan Pyne); Casgan, *vice* Mama Jumbo, Oanita's faithful follower (Mr. Weiss); Hector Van Pumpernickle, *vice* Hector Van Trump, a boasting but cowardly Dutch major (Mr. Corri); Sergeant Petermann (Mr. A. Cooke); and Maurice, a retiring but valiant young officer, who falls in love with and wins the affections of Jaguarita (Mr. Harrison). In the part of Oanita Mr. Wallace has committed the special attainments of Miss Louisa Pyne just as carefully as M. Halévy consulted those of Madame Cabel in his Jaguarita, and it must be admitted with less material sacrifice of abstract musical charm to the mere purposes of extravagant vocal display. But of the music, as of the book, we must take another opportunity of speaking in detail. *The Desert Flower* is put upon the stage with great splendor—the novelty of the costumes, the beauty of the scenery (by Mr. T. Grieve), and the characteristic vigor of the Indian dances, of which the ballet (admirably arranged) is chiefly made up, serving, ing something alike fresh and inviting to the jaded eye of habitual playgoers. Mr. Alfred Mellon, too, the conductor, had prepared one of those first performances for which he has rendered both himself and the theatre celebrated; and the principal singers using their utmost exertions, both Mr. Wallace and his many admirers had ample cause for satisfaction. The applause was frequent and hearty; three extremely engaging and attractive ballads—"When wandering through the forest dreat" (Mr. Weiss), "Though born in woods,

rude nature's child" (Mr. Harrison), and "Why throbs this heart with rapture new?" (Miss Louisa Pyne)—were unanimously encored; and Mr. Wallace was loudly called for after the first and second acts. Indeed none of the accustomed demonstrations were wanted to justify us in chronicling the new opera as an entire success. When the curtain had fallen on the third and last acts it was raised again for the National Anthem, which was performed with unusual spirit by the entire company, Mr. Harrison and Miss Louisa Pyne taking the solos." Is Mr. Baker Butcher satisfied?

The Musical World.

LONDON: SATURDAY, NOVEMBER 14, 1863.

TO ZAMIELS OWL, ESQ.

MY DEAR OWL,—Do you read a paper called *The Reader*—about which the Nonsensical Rhyme goes:—

"There was an old paper, *The Reader*,
Of its fortunes a great self-impeder,
It had lots of contributors,
Type, composers, distributors,
But itself was its one unique reader?

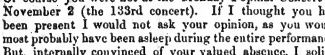
Do you read *The Reader?* If no (or if yes, as the matter goes), do you ever hear play the inimitable Charles Hallé? If yes (or if no, as the matter goes), pray tell me the meaning of what follows:—

"The sonata on Monday night, as given by Mr. Hallé, must have been a delight to all who listened to it. It was noble playing of noble music. But the greatest artist will have deficiencies, idiosyncrasies, mannerisms, which are obvious enough to all candid listeners, and which no one, perhaps, is more conscious of than himself. A public taste fed upon the experience of one style, one method, one set of 'readings,' must become correspondingly narrow. An open arena, unlimited by nationality, with a cordial welcome to genuine talent wherever found, is best for the interests of art, and, in the long run, for those of artists too." "R. B. L."

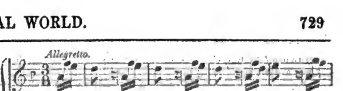
Of course you are not owl enough to refuse to admit (whether you have heard him or not) that Mr. Hallé, as a pianist, is *sui generis* unique—unique *sui generis*, if you please (take your choice). Now, I make bold to ask what *are* the "deficiencies, *idiosyncrasies*, mannerisms" of this pianist, unique *sui generis*, or *sui generis* unique (retake your choice), of whom *The Athenæum*, on Saturday, recording the very same performance, says:—

—"M. Hallé was the pianist, playing (in Beethoven's D minor *sonata*, Op. 31, and, later, in some of the Bagatelles), the best of his best; and that is now something like the best interpretation of the best pianoforte music to be found in Europe."—

Now, either *The Reader* or *The Athenæum* must be wrong. It is hard to think thus much; but truth must have its weight. It depends upon you, my dear Owl, to decide which is wrong and which is right, or whether both are right (which is impossible), or both wrong (which is possible). Of course you were not at the Monday Popular Concert of November 2 (the 133rd concert). If I thought you had been present I would not ask your opinion, as you would most probably have been asleep during the entire performance. But, internally convinced of your valued absence, I solicit your opinion without hesitation. The sonata was that of Beethoven, in D minor, (which, as you will fail to remember—having never been aware of the fact), commences thus:—



and which (as you will equally fail to remember—for the same reason) has a *finale* on a theme built up in this fashion:—



Now I (*pauvre non-musicien*) confess to have remarked a sort of mystic vagueness in the execution of this movement by "*le remarquable* Hallé," who did not, to my mind, bite with sufficient sharpness each note of either-handed group of semiquavers; but even I, who wistfully gaze on the threshold of the temple musical, without daring to dream of penetrating to its recesses, was shocked to read what *The Reader* makes its readers read about the "unique *sui generis*," or "*sui generis* unique." I, therefore, appeal, my dear Owl, to you, as an impartial (because an absent, and if not because an absent, because a somnolent) witness (or rather hearer), for an explanation of what *The Reader* means to convey by the "deficiencies, mannerisms, and *idiosyncrasies*" which he insinuously attributes to great artists in general, and to Mr. Hallé, the "unique *sui generis*," in particular. Please also inform me (as a reliable authority) what *The Reader* means by "one set of readings," and (*par parenthèse*) to how many "sets of readings" he would have the sonatas of Beethoven submitted. I always thought there could only be one proper reading—viz., the reading of Beethoven himself, plain enough to the intelligence of any one capable of understanding Beethoven's music. But you, my dear Owl, may possibly hit upon some new light—on the look-out for which, I remain yours unequivocally, DISHLEY PETERS.

Hôtel des Hommes Rangés, Corbeau-de-Beauvoirs.

P. S.—You see I am in France again. I can't abide the Lord Mayor's Show. Who is "R. B. L."

To the Editor of the MUSICAL WORLD.

SIR,—It is astonishing what little regard the Sacred Harmonic Society pays to public opinion: that is, to public opinion as expressed at the Provincial Festivals, at St. James's Hall, at St. Martin's Hall, and other halls, where modern oratorios have been produced. The triumphant successes achieved in turn by *Jerusalem, Immanuel, David, Judith, Israel Returned, Joash*, &c. &c., have passed by the directors as the idle winds which they respect not. If the composers had all been Englishmen, one might have imagined that the well-known indifference and apathy of the Society for our native musicians—when they write oratorios—might have been the cause. But who are the directors to jump at so sweeping a conclusion as that our composers have no genius for sacred writing? What, if they have tried and obtained no great results from the performance of a native oratorio or two, should they have been affrighted at a brace of failures, and place no confidence in their countrymen's talents? When such gross partiality, plain as the day, is shown to Handel and Mendelssohn, nay, even to Haydn and Rossini, I wonder, indeed, how the Society sustains itself, how the subscribers pay their money, and the general public take any interest in the performances. That the Sacred Harmonic Society should ignore the extraordinary reception awarded to some of the above-named oratorios *not* performed at Exeter Hall, is impertinent and absurd. When the Humane Society man at Edinburgh, though girdled by a life-preserver, refused to go into Duddingston Loch to save a man's life who had broken through the ice, on the plea that

the drowning man was not a member of the Skating Club, he was not a whit less inconsequential than the Sacred Harmonic Society, when it refuses to save a work from oblivion, because it has not been composed by one of their own choosing. It is no answer at all to assert that English musicians cannot write sacred works of the loftiest kind, and that the public would not accept them. Sir, the public have accepted them. They roared at St. Martin's Hall, threw somersaults in St. James's, and pirouetted at Norwich. What is the true measure of success? Does it not consist in outrageous applause the first night, pollysyllabical eulogies in the press next morning, and shaking hands with the composer in the way of congratulation for several days? The Sacred Harmonic Society has been thrice unjust: unjust to itself, unjust to the world and unjust to English oratorio writers.

It was cruel of the directors of the Sacred Harmonic Society—and, no doubt, was meant as a direct insult to the whole body of our great modern sacred composers—to begin the present season with Mr. Costa's *Eli*. Pray, sir, who is Mr. Costa? and what is *Eli*? Mr. Costa is very well in his place as conductor at the Royal Italian Opera and Exeter Hall; has written some of the most attractive ballet music known; and composed operas for Her Majesty's Theatre and elsewhere, some of which were successful. He is also an accomplished musician, and has had a great deal of experience in composition; but that is all. As for *Eli*—*Eli*, indeed, had an undeniable success at Birmingham, and, I must own, obtained a London success likewise. It is a melodious and artistic work, not over-exciting, but very agreeable and interesting, and is written for the voices with true Italian skill. Moreover, whoever has heard it once would willingly hear it again; but that is all. Now, sir, surely this is not sufficient merit in a work to warrant its being selected for the inauguration of a season by the greatest Amateur Society under the sun, moon, and stars? That is my opinion. Ask any one of our modern oratorio writers, they will tell you the same. They will insist that *Eli* is deficient in grandeur, loftiness, sublimity, breadth of style, largeness, and all those qualities which, in their opinion, alone betoken the true oratorio, which are not found in *The Creation*, nor the *Stabat Mater*, but which pervade the *Messiah*, *Israel*, *St. Paul*, and *Elijah*. Of course they keep a mental reservation in their own favor, and argue that, as their sacred works are entirely devoid of melody and grace, they are more properly to be classed with the compositions of Handel and Mendelssohn than Haydn and Rossini—a *non sequitur*, which I need hardly point out. For *Eli*, as depending so much for its attractiveness on its tune, its clear and natural harmonies and its absence of all pretence to the grand or sublime, they entertain a sovereign contempt. And, indeed, they differ vastly from Mr. Costa. They are, Sir, an inspired race. As an oratorio is the sublimest of all musical compositions, and, as has been demonstrated by the rare number of successes, the most difficult to accomplish, it might be inferred *a priori* that those of our musicians who had attempted it were such as had profound knowledge and learning; who had experimented in every branch of the art and won renown in all; and who had prepared themselves, by a severe course of study and contemplation, to approach the mighty undertaking. No such thing, Sir. Not one single composer of the oratorios above named has gained reputation as a musician, in any way. Some have been bespattered with praises by zealous and blinded friends; some have obtained consideration from being placed in a special position; and some, being entirely unknown, have attracted attention from the audacity of their attempt; but not one has achieved a name as a musician. Wanting, therefore, art and learning, our composers of modern oratorios must have been inspired to their task. They did not feel their genius moved to simple accomplishment. Ballads, part songs, choruses, cantatas, operettas and operas, had been tried and tried in vain. They could not cut images out of paper—they must even hew statues out of Mount Athos. The aspiration was noble—the endeavour worthy of success. It is a pity, however, that, in every instance, the failure was lamentable. This, Sir, is a cud for the writers of future oratorios to chew upon.

RIPPINGTON PIPE.

THE PYNE & HARRISON "ENTERTAINMENT."

To the Editor of the MUSICAL WORLD.

SIR,—I have just visited Covent Garden Theatre, and it occurred to me on my way home that the above would be a more correct title for the Pyne and Harrison scheme than that of the "Royal English Opera." It is essentially an "entertainment," for is not every piece written for the simple purpose of exhibiting Miss Pyne's abilities, and of concealing Mr. Harrison's deficiencies?—and in this respect alone does it not exactly resemble the most popular "entertainments" of the day, in which the gentleman is employed as a shadow to heighten the brilliancy of the lady? The addition of an orchestra and supernumeraries does not alter its character, but merely enables the "entertainers" to give their performance in a theatre in *lieu* of a concert room.

Messrs. Balfe and Wallace having proved themselves to be the most successful outfitters for the managers are now exclusively employed in dressing them. Of the two, Mr. Balfe seems to be the more fortunate. No one can write so good a song for a voiceless singer, nor so well produce that agreeable noise which passes for music with the pit and gallery. Mr. Balfe accepts and appreciates his position as the Pyne and Harrison tailor, and he is only too happy, as long as he is well paid, to provide a well-fitting suit of a popular material.

Mr. Wallace, on the other hand, is not so simple-minded. He seems desirous of obtaining the profitable employment of his patrons, and at the same time of exhibiting himself to the public in the light of a musician. He takes the wooden libretto with its stereotyped situations and characters, and attempts to write a work of art. This is a great mistake on the part of Mr. Wallace, and is besides an injustice to his masters. He should agree with himself whether he will be the "tailor" or the "artist." That he is capable of attaining the last position, I believe; but that he is employed in the former capacity, the libretto of the *Desert Flower* proves beyond a doubt. It is because he has thus abused his masters' confidence that his last opera has not been so successful as others from his pen. The failure of any one opera or "entertainment" is, however, of little importance to Miss Pyne or Mr. Harrison. New works are provided by the rich publishers at very little cost to the management. Mr. Wallace's opera is, I understand, to be followed by Mr. Balfe's *Blanche de Nevers*. This, if unsuccessful, will be withdrawn in favor of Mr. Wallace's *Rose of Loch Lomond*, which, again, if unfortunate, will be followed by Mr. Balfe's *Fanchonette*. I do not know the names of the other operas by these gentlemen, but let us hope that both composers may be spared good health and spirits for a long period, to keep alive the Pyne and Harrison "entertainment." Your obedt. servant,

NICHOLAS LANE.

MONDAY POPULAR CONCERTS.

The 133rd concert (the second of the sixth season) took place on Monday night. The following was the programme:—

PART I.

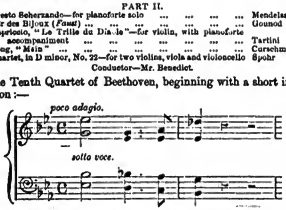
Quartet, in E flat, No. 10—for two violins, viola and violoncello	Beethoven
Song, "Rage, thou angry storm!"	Benedict
Song, "The soldier tired"	Arne
Sonata, in A minor—for pianoforte solo	Mozart

PART II.

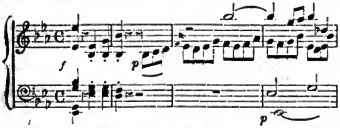
Presto Scherzando—for pianoforte solo	Mendelssohn
Air des Bijoux (*Faust*)	Gounod
Capriccio, "Le Trille du Diable"—for violin, with pianoforte accompaniment	Tartini
Song, "Mein"	Curschmann
Quartet, in D minor, No. 22—for two violins, viola and violoncello	Spohr

Conductor—Mr. Benedict.

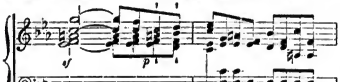
The Tenth Quartet of Beethoven, beginning with a short introduction:—



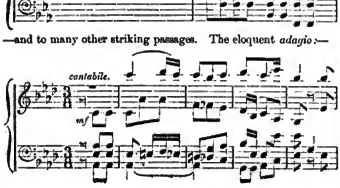
—"has been classed by some writers" (says the programme) in the second style of Beethoven; but should more properly, we think, be placed in the third, and this notwithstanding the fact that it appeared *after* the Pianoforte Concerto in E flat." The Germans have nicknamed the Tenth Quartet the "*Harfen-Quartet*," on account of the *pizzicato* passages in the opening *allegro*. It is one of its author's profoundest compositions, one of the most difficult to execute, and at the same time one of those which, to be thoroughly appreciated, most imperatively demand the strict attention of the audience. It was extremely well played by MM. Lotto, L. Ries, H. Webb and Paque (the last named taking the violoncello in the unexpected absence of Signor Piatti). The *allegro*—which a few bars will recall:—



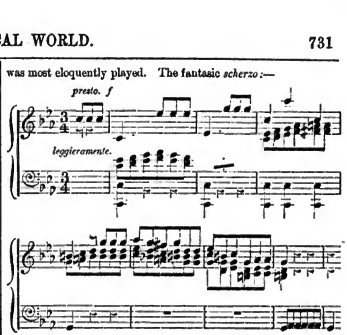
was, perhaps, the least entirely satisfactory of the four movements; although true expression was imparted by M. Lotto to the impassioned second subject—commencing so boldly on the third inversion of the dominant seventh of the key of the dominant (B flat):—



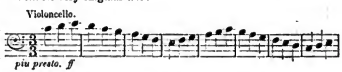
—and to many other striking passages. The eloquent *adagio*:—



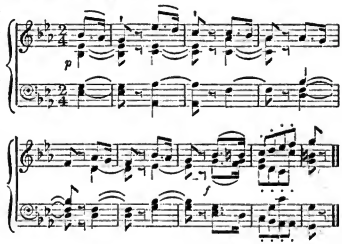
was most eloquently played. The fantasic *scherzo*:—



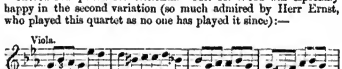
—with its very singular *trio*:—



—was dashed off with vigor and spirit; while the *finale*—built upon this beautiful melody:—

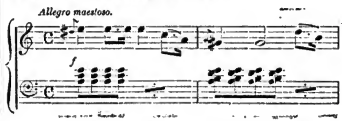


—offered few points for criticism. Mr. H. Webb was especially happy in the second variation (so much admired by Herr Ernst, who played this quartet as no one has played it since):—

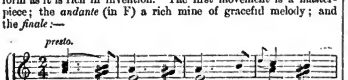


(The above must, of course, be read an octave lower). The whole performance pleased the audience and deserved the applause it obtained.

Mozart's pianoforte sonata, in A minor:—



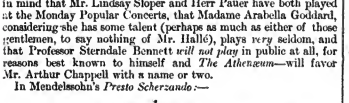
—one of the most perfect extant—not being mentioned in the Thematic Catalogue drawn up by the illustrious musician himself, and including everything he produced from Feb. 9, 1784, to Nov. 15, 1791 (the year of his death), must have been written at an earlier period. "The greater, then, must be the admiration of all who are capable of appreciating what is as symetrically beautiful in form as it is rich in invention. The first movement is a masterpiece; the *andante* (in F) a rich mine of graceful melody; and the *finale*:—

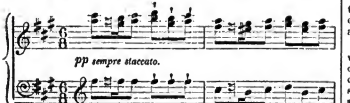


as original as it is beautiful.

"The Sonata in A minor" (remarks the editor of the Monday Popular Concert's programme) "generally ranks among the best of Mozart's compositions for pianoforte solo, and is decidedly one of those which exercised an influence upon Beethoven." The editor of the programme is right, although for "generally" he might with better reason have said universally. Mr. Charles Hallé was the pianist—in spite of the musical critic of *The Reader*, who says, "With all possible respect for the admirable playing of Mr. Hallé and Miss Goddard, we must protest against the notion that there are only two persons in all England who can handle the key-board of the piano." Perhaps the musical critic of *The Reader*—bearing in mind that Mr. Lindsay Sloper and Herr Pauer have both played at the Monday Popular Concerts, that Madame Arabella Goddard, considering she has some talent (perhaps as much as either of those gentlemen, to say nothing of Mr. Hallé), plays *very* seldom, and that Professor Sterndale Bennett *will not play* in public at all, for reasons best known to himself and *The Athenæum*—will favor Mr. Arthur Chappell with a name or two.

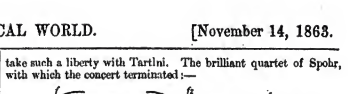
In Mendelssohn's *Presto Scherzando*:—





Mr. Hallé was less artistically successful than in the sonata. His reading of the Mendelssohnian *Scherzi* is somewhat forced, and his execution labored.

Tartini's Sonata, called *Le Trille du Diable*, was a really wonderful performance on the part of M. Lotto, who, being enthusiastically called back to the platform, played a very remarkable *étude* of his own composition (in G major), which created a great effect. Nevertheless, it may be doubtful whether M. Lotto was entitled to take such a liberty with Tartini. The brilliant quartet of Spohr, with which the concert terminated:—



was capitally played. M. Lotto is quite at home in this music.

The singers were Mdlle. Parepa and a Mr. D'Alquen—of the gentleman (a bass) we have nothing to say at present. Mdlle. Parepa (flushed with her triumphs in *Vaterland*) sang brilliantly, and was called back after Arne's antiquated *bravura*.

At the next concert we are to hear M. Lotto in a quartet by Mendelssohn, and the *Kreutzer Sonata* of Beethoven (with M. Hallé).

GROKER ROGERS.

NOTTINGHAM (*From our own Correspondent*).—The fifth season of the Subscription Concerts of Classical Music commenced in this town on Friday last, the 6th of November. We are glad to see these concerts resumed again, after their suspension for one season, and we sincerely hope that the people of Nottingham will appreciate the effort that their professional townsmen are making, to bring these great works of the well-known masters before them. The price of subscription is fixed so low that the aim of the performers can scarcely be pecuniary profit; but, on the contrary, we apprehend that the principal aim is to bring within reach some of those great works which, in the provinces at least, have hitherto been sealed books to the majority of amateurs. The programme for Friday—selected entirely from the works of Mendelssohn—was, the Quartet in E flat, for strings; the Trio in D minor, for pianoforte, violin, and violincello (No. 1); and the String Quintet in B flat (No. 2, op. 87). The executants were the same who have taken so active a part in previous seasons—1st violin, Mr. H. Farmer; 2nd violin, Mr. Kirkby; 1st viola, Mr. Myers; 2nd viola, Mr. Allsop; violoncello, Mr. T. L. Selby; and pianoforte, Mr. W. Shelmerdine. We hope to find the subscription list quite filled up before the first Friday in December, upon which evening the second concert of the season will take place.

Signor Marchesi is in Paris, but returns on Monday to fulfil his engagement at the Crystal Palace, Manchester, &c.

WHITTINGTON HALL.—An excellent performance of Mendelssohn's music to *A Midsummer Night's Dream* took place at the above hall on Thursday week (November 5th), under the direction of Mr. Gilbert. The reciters were Mr. Adolphus Francis and Miss Clarisse St. Pierre, the pianists Mr. Albert Lowe and Miss Waugh, who performed the duet accompaniment (no easy task) capitally, the solos being much applauded.

MASTER WILLIE PAPE.—A correspondent of the *Chatham News*, writing about this talented young pianist's performance at Mr. Norman's concert last week, says, "It was our pleasure to listen to the extraordinary performance of Master Willie Pape upon the pianoforte (a splendid grand piano by Kirkman). This young gentleman needs not any qualified eulogium—no meed of praise for budding, undeveloped excellence—he takes rank already as a master of his instrument; his strength and delicacy of touch are marvellous. He exhibited a surprising flexibility of finger in Thalberg's *Moise*, and great feeling in Beethoven's Sonata, Op. 28, which he played to perfection. The appreciation of the audience, who listened with breathless attention during the interpretation of the latter, was a credit to the musical taste of the town, and proves that music of the highest class, when properly rendered, cannot fail to be appreciated."

ORGANISTS OF DONCASTER CHURCH.—1739, Mr. William Tireman, of York, with a salary of £20, paid by the Corporation; 1741, Mr. John Maddock, with a like salary, to which, in 1744, £10 was added; 1755, Mr. John Camidge, York, £30; 1756, Mr. Edward Miller, Mus. Doc., with £30 a year; October, 1807, Mr. Isaac Brailsford, of his Majesty's Chapel Royal, St. James's, with 50 guineas a year; 23rd of April, 1835, St. George's Day, Mr. Jeremiah Rogers, who won the appointment in a public competition of skill against a number of talented organists, Dr. Camidge being the umpire. The salary was sixty guineas a year, with a pew in the church; the latter accommodation being, of course, lost by the fire.

THE DONCASTER ORGAN.

Some time since an account of the opening of the Doncaster Organ appeared in the *Musical World*, from the pen of an occasional correspondent. It was short, and scarcely more than very general in its statements; but it sufficed for the time as a record of the event. There is, however, so much that is curious and interesting about the story of the grand instrument recently erected in the Doncaster Church, as well as so much extraordinary merit and peculiarity in the work itself, that it would be a grave injustice to all parties concerned not to give their exertions the attention they so eminently deserve. No doubt this *amende* has long been expected at our hands; but, though late, we believe it will be scarcely less welcome to the large class of our readers who are interested in such matters.

Though it be not always advisable to begin—as does Knickerbocker in his "History of New York"—with the creation of the world, we think it necessary to take our readers, by way of commencement, as far back as the year 1738. It appears, indeed, that one hundred and seventy years before this time, or in the year 1567, an organ existed in Doncaster Church; but as the parish records show that the moderate sum of 13s. 4d. only was paid for this instrument, and as no other account of it remains, we may be, perhaps, excused for saying no more about it. In 1738, however, John Harris, one of the greatest organ-builders of his time, was employed to build a new organ for the Doncaster Church, at the price of £525. This instrument was of magnitude and importance for its day. It was constructed throughout with all the scrupulous care and fidelity which marked Harris's work; the metal of its pipes was of first-rate quality, its voicing had all the lightness and ringing effect then in fashion, and when we heard it, just before the great renovation of 1835, it remained an admirable specimen of its builder's skill. We subjoin a list of its contents:—

GREAT ORGAN

1 Open Diapason, of metal (front)
2 Open Diapason (back)
3 Stopped Diapason
4 Principal, of metal
5 Twelfth, ditto
6 Fifteenth, ditto
7 Tierce, ditto
8 Sesquialtra, of five ranks
9 Cornet of five ranks mounted (middle C to D)
10 Trumpet (front)
11 Trumpet (back)
12 Clarion

CHOIR ORGAN

1 Stopped Diapason
2 Flute
3 Fifteenth
4 Bassoon
5 Vox humana

ECHO, OR SWELL ORGAN

1 Open Diapason
2 Stopped Diapason
3 Principal
4 Cornet, of three ranks
5 Trumpet
6 Hautboy

After several small alterations, the great work of reconstruction commenced, as we have already said, in 1835. To this we wish to direct particular attention, not only as showing that thirty years ago there were very broad notions (in a few quarters at least) of what a grand organ should be in a large church, but also as a just tribute to the merits of Mr. Jeremiah Rogers, the organist, to whose extraordinary enthusiasm and personal sacrifice the plan and its completion were chiefly due. From a pamphlet, by Mr. Wilkinson Shepherdson, of Sheffield, describing the *new*, or Schulze's organ, we quote the following account of the reconstruction in question:—

"In 1758 the celebrated builder Snetzler repaired and tuned the organ, but no alteration was made in its register until 1802, when Mr. Donaldson, of York, under the direction of Dr. Miller, the organist at that time, substituted a dulciana for the fifteenth in the choir organ, and extended the compass of the swell organ from middle C, down to fiddle G. This little alteration it is recorded was well done, but the work was not equal to Harris's original. In 1822, Mr. Buckingham, of London, removed the organ to a place originally intended for it in the West Gallery, and at the same time added to its mechanism an octave of toe pedals to draw down the keys. In this state the instrument remained until 1835, when Mr. Rogers, the present organist, was appointed to the situation, and from that time Doncaster may date its enviable associations and renown as possessing a splendid organ, and a talented, enthusiastic, and devoted professor, who has spared neither his own time or his pecuniary means to secure an efficient instrument. Having a small but superior organ upon which to found a much more comprehensive work, Mr. Rogers in 1835 carried out his first alterations, entrusting the work to Mr. Ward, of York, who had been recommended by Dr. Camidge. Mr. Ward fixed a large pair of new horizontal bellows on a new principle, three new sets of keys of an extended compass, and nineteen German pedals; couplers were also introduced. A new nave organ was also added consisting of one open metal diapason from FFF up to F in alt; one open wood diapason, large scale; clarabella; a bass to the old dulciana; harmonica; metal principal on a large scale; four ranked mixture and cymbal; also a pedal Organ of two stops; a large scale unison, open down to FFF, and a Bourdon, on separate sound boards. The cost of these alterations, 275 guineas, was defrayed by voluntary subscriptions. The organ remained as Mr. Ward left it until 1841, although the work was not satisfactorily done, but in that year Mr. Rogers engaged Mr. Brown, a builder who settled in York after the erection of the Cathedral Organ by Messrs. Hill, of London, with whom he had been engaged. Mr. Brown was a first-class workman, and was employed under Mr. Rogers' direction from 1841 to 1846. He removed nearly all the addition made by Mr. Ward, and replaced it by new work, increasing the power and resources of the instrument until it became one of the finest in Europe. The cost of the additional work was £1000, and nearly the whole of it fell upon Mr. Rogers himself.

"In 1852 arrangements were made to fill the great west window with stained glass, and the Organ was removed to the North Chapel of the Chancel, where the grand tones of the instrument could be heard to greater advantage. Mr. Brown having in the meantime died, Messrs Hill and Sons, of London, were entrusted with the removal of the Organ, and at same time were instructed to carry the pedal organ down to CCCC. The removal had just been effected, and the pedal work was on the point of completion when the fire occurred which in a few short hours swept away every vestige of the noble instrument; a calamity which, however much the inhabitants generally might regret, must have been to Mr. Rogers a severe and painful ordeal. To give the reader an idea of the magnitude of the Organ, and to enable him estimate the value of the work destroyed, we give the list of its stops."

GREAT ORGAN

Compass from GG to F, long octaves
1 Double open Diapason (wood) of 16 feet (bass)
2 Double open Diapason of 16 feet (treble)
3 Double stopped Diapason of 16 ft.
4 Open Diapason (front)
5 Open Diapason (back)
6 Stopped Diapason
7 Principal (front)
8 Principal (back)
9 Twelfth
10 Fifteenth
11 Tierce
12 Sesquialtra of 5 ranks
13 Mixture of 6 ranks
14 Furniture of 3 ranks
15 Mixture of 3 ranks
16 Bombarde of 8 feet
17 Trumpet (front)
18 Trumpet (back)
19 Clarion
20 Cornet (mounted) middle C to F

CHOIR ORGAN

Compass, GG to F, long octaves
1 Stopped Diapason
2 Dulciana
2 Open Diapason
4 Principal
5 Flute
6 Cremona
7 Bassoon

SWELL ORGAN

1 Double stopped Diapason, of 16 feet to C (wood)
2 Open Diapason, ditto (metal)
3 Stopped Diapason, throughout (metal)
4 Principal, ditto
5 Flute, ditto
6 Twelfth, ditto
7 Fifteenth, Diapason
8 Sesquialtra, 3 ranks, ditto
9 Mixture, 3 ranks, ditto
10 Double Trumpet of 16 feet, to gamut G
11 French Horn, throughout
12 Cornopean, ditto
13 Trumpet, ditto
14 Hautboy, ditto
15 Clarion, ditto
16 Vox Humana, ditto
17 Tremulant

PEDAL ORGAN

Compass from CCC to E, two octaves and a third
1 Principal, CCCC of 32 feet, diameter 18 by 21 inches
2 Principal of CCC, of 16 feet
3 Bourdon of 16 feet
4 Principal of 8 feet
5 Fifteenth of 4 feet
6 Bombarde of 16 feet
7 Trombone of 8 feet

COUPLAS

1 Pedals to Great Organ
2 Pedals to Choir Organ
3 Pedals to Swell Organ
4 Octave Pedals to Great Organ
5 Swell to Great Organ
6 Swell to Choir Organ
7 Back Great Organ to Choir Organ
8 Coupals to connect Front and Back Organs

TOTAL NUMBER OF STOPS, ETC.

	Stops	Pipes
Great Organ	20	1776
Choir Organ	7	406
Swell Organ	17	1073
Pedal Organ	7	203
Copulas	8	—
	59	3458

Here, indeed, was an extraordinary stride onwards. The organ which Mr. Rogers found in the church in 1835 was, however good of its kind, of no unusual description. In size and general capability, and often in excellence, it was equalled by some score of others that, since the date of its erection, had been "sown broadcast over the land," by its own builder, by Smith, and Snetzler, and Byfield, and even by England. The organ, as completed in 1846, was a very different affair. It was exceeded in size by only two instruments in this country—those of York and Birmingham. To be sure, some other monstrous instruments existed at this time in England—on paper at least. In a work on the organ still published there are, among many apocryphal statements, full descriptions of enormous organs at the Edinburgh Music Halls and at Surrey Chapel, and lastly, of the "Great Metropolitan Organ," Christchurch, Newgate Street; but as the first two were never even *intended* to be built, and the third has not to this day attained even the half of its described size, they may be all safely left out of the reckoning. York and Birmingham undoubtedly possessed the largest organs in the country. In both these instances, however, the frightful ignorance displayed in the designs prevailed over all the skill of the builders to produce only unmitigated failure.

The York tone was probably the most heterogenous mass of mere noise ever listened to; while that of Birmingham was poor and characterless to a degree that would scarcely be credited by any but those who remember to have heard it. Still these were both *large* organs; and as there was then extremely little of disciplined taste in such things (by the way, there is none to spare now) they passed for marvels in their day.* But the size of the Doncaster organ was by no means its only recommendation. Its reconstruction was undertaken on a clear and intelligible plan; and—short of making an absolutely new instrument—everything that was done went straight to the end of converting an old and weak organ into a modern and vigorous one. Although the new work was not so entirely well finished as it would probably be now, the effect on the whole was exceedingly fine and satisfactory. We have a vivid remembrance of the mass of tone poured out from the Great Organ especially—striking the ear at once with such a broad voluminous grandeur as left no escape out of the conviction that the Doncaster Church had by far the noblest instrument in this country.

To accomplish all this, must have cost Mr. Rogers a vast amount of trouble, a large expenditure of time and talent, and no inconsiderable sum of money. Hardest task of all, he had, perhaps, to fight lustily against the superstitions of his townsmen. There *were* people in plenty—and now are not few—in whose sight an organ by Harris, or Smith, or Snetzler, is a kind of divine treasure, the sanctity of which must at no price be invaded. To "take from, or add thereto," even so much as a single pipe, is a sin not to be commonly expiated. All this kind of feeling had, no doubt, to be encountered at Doncaster, and *ought* to have been grievously offended, since the glories of Harris were effectually, and worthily, eclipsed by the "greater thunder" of the new work which overshadowed them.

But it was not in the nature of things that the enthusiastic and untiring organist should long remain satisfied with what he had already accomplished. He was a great traveller and hunter after novelties belonging to his calling. His organ-mania had, at various times, led him into most corners of Europe where grand and choice instruments were to be found; and, what between the rival fascinations of France and Germany, he had, of course, brought home with him a goodly store of intentions to be carried out when time favoured. Thus, it appears, he was employed on some improvements to his organ, by the aid of Messrs. Hill, in 1852, when the memorable fire occurred, which, destroying both organ and church, naturally settled all question of further alteration by leaving nothing possible save a new instrument.

(To be concluded next week.)

THEATRES.

Haymarket Theatre.—Again a long farce of the Palais Royal school, and on this occasion the practical fun is kept alive by the exubrant spirit of Mr. Charles Mathews, who seems to have acquired a new stock of youth during his visit to Paris. His character is that of a busybody, who entangles all that he touches, and his victim, played by Mr. Compton, is a paterfamilias, whose affairs are not, indeed, in a perfectly smooth condition, but who requires all the officiousness of his friend Bagehot (Mathews) to launch into the sea of troubles on which he is subsequently tossed. Tipthorpe—such is his name—has almost involved himself in a disreputable intrigue with an unknown lady; his wife seems adverse to the marriage of his daughter with a lisping young exquisite; a pianoforte tuner, secretly married to the housemaid, intrudes upon the premises at unreasonable hours. All these difficulties would be easily overcome did not Tipthorpe, in an unfortunate spirit of confidence, intrust their solution to the vigilance of Bagehot. That great man has a singular talent for turning the simplest knot into a vast web of confusion, and Tipthorpe soon finds that through his friend's excessive zeal he is nearly engaged in a duel with the sweetheart of the "pretty housebreaker," and is compelled to believe that his wife has herself fallen in love with the young exquisite, while his daughter has so far forgotten all propriety as to improperly increase the population. All this is a mistake and mystification, and is satisfactorily cleared up at the end; but by the unanimous vote of the *dramatis personæ* Bagehot is declared a dangerous counsellor, while he, satisfied that his suspicions have been well founded, continues to smile at the credulity of his friends. They may compare him to a *Bull in a China Shop*, and this gives a title to the piece, but he has his own reward in the consciousness of his superior wisdom. As this piece consists of equivoques, generally of the same kind, one act would have sufficed as well as two for its complete development. But tediousness is scarcely possible where a Mathews employs all his vivacity to resist it, and the roar continues till the fall of the curtain.

Drury Lane Theatre.—Cockney sportsmen have many years been objects of derision to the satirists of social foibles, and probably England will never see the day when the death of a pig or a turkey by a misdirected fowling-piece will cease to be regarded as a cause of merriment. But the cockney sportsman of the present day has gained some new attributes through our comparatively recent familiarity with the Highlands of Scotland, and the substitution of the kilt for the pantaloons places him in a ridiculous position with which our fathers were unacquainted. Messrs. W. Brough and A. Halliday, whose mission it is to catch up passing humors and mould them into funny farces, place on the boards of Drury Lane Theatre a couple of Cockney tradesmen, who, proceeding to the Highlands, don the Celtic costume, and commit every absurdity of which this novel situation is susceptible. Hospitably received by a retired tobacconist, named John O'Groat, who is no more a Scot than themselves, but has succeeded in acclimatizing himself to the land of the mountain and the flood, they fall in the performance of every Highland duty, but they are dreadfully successful in getting drunk with mountain dew. Mr. G. Belmore, as the chief of the two cockneys, is overflowing with extravagant fun, making one of those wildly ridiculous figures that once seemed the sole property of the late Mr. Wright, and he is closely followed by Mr. G. Weston, who represents his companion. John O'Groat is played with patriarchal joviality by Mr. J. Nevill. The piece, which is called *My Hearts in the Highlands*, is more than a success, it is a roar.

Manfred still continues to attract full houses.

Miss Maria Harris, daughter of the former manager of the Princess's Theatre, has had a new opportunity of distinguishing herself in a slight drama adapted from the French by Mr. T. J. Williams, and entitled *Little Daisy*. She represents the daughter of a woodcutter, supposed to inhabit the New Forest at a time when the soldiers of Cromwell are in search of Henrietta, the young daughter of Charles I. By her fascinating arts she detains the remnants of her lover (Mr. Howe), a sergeant in the Protector's service, and putting on a royal mantle, and thus feigning to be herself the Princess, she enables the latter to escape. A pleasant problem is thus given to the young artist, and pleasantly is it solved.

Princess's Theatre.—The complimentary benefit given to Mr. J. Clarke at this house is one instance among many of the readiness with which the members of the theatrical profession, without regard to the particular place where they have exercised their vocation, congregate together for the assistance of a brother in distress. For some time after the reform of the Strand Theatre by Miss Swanborough the principal comic actors of that establishment were Mr. J. Rogers and Mr. J. Clarke. Many were the farces and burlesques that were chiefly supported by the interchange of pleasantries which habitually took place between these two humorous artists, and by a singular coincidence, almost at the same time that a premature death brought the professional career of Mr. J. Rogers to a sudden close, Mr. J. Clarke was disabled by a fall from his horse. When after a retirement of several months Mr. J. Clarke felt himself in a condition at least to show himself, some of the leading members of the profession resolved to give him a benefit, and their benevolent purpose was carried out on Saturday, when Mr. J. Clarke, still exhibiting signs of his misfortune, reappeared as Cousin Joe in the *Rough Diamond*, assisted by Miss M. Oliver, also one of the leaders of the Strand in the earlier days of the Swanborough management. A fragment of the burlesque of *Macbeth* was introduced as a reminiscence of the theatre where he had so often excited a roar; *Masks and Faces* served to display the talent as well as the benevolence of Mr. B. Webster and Mrs. Stirling; the accomplished Miss Herbert acted in *Dearest Mamma*, and the lively Miss C. Leclercq went through her well-known transformation in the farce *There Was Married*. The inimitable "prestidigitateur." M. Herrmann, who still occupies the Princess's, varied the entertainments with a few of his wonderful illusions, and the misfortunes of "Mrs. Brown at the Play" once more occurred, thanks to the descriptive powers of Mr. Arthur Sketchley.

Lyceum Theatre.—In our notice of Mr. Fechter's grand drama *Bel Demonio* we remarked that the plot was essentially the same as that of *Sixtus V.*, produced about 12 years since at the Olympic Theatre. We are now requested to state that the earlier adaptatation was the joint work of Messrs. Boucicault and Bridgeman. It has, we believe, been acted in America, with the old title, *The Pope of Rome.—Times, Nov. 10.*

* We need scarcely remind our readers that both these instruments have been modernized and greatly improved by their original builders—Birmingham some years since, and York quite recently.

AMERICAN PANORAMA.—The room in St. James's Hall formerly tenanted by the Christy's Minstrels is now devoted to an "Historical Panorama of the Civil War in America," in which the course of those remarkable events that have astonished the world during the last three years is closely followed. In the battle-pieces, which are necessarily numerous, a great deal of character and much skill in composition is displayed, and though there are many details that will not bear criticism, it may be surmised that the artist, in order to produce his general effects, has studied pretty sedulously in the school of Vernet. Far inferior to the battle-pieces are the landscapes, and again inferior to these are certain humorous pictures of life, which might be judiciously omitted altogether. However, while as a work of art the "Historical Panorama" will not stand a comparison with the creations of a Telbin, it will bear an interest of its own as a pictorial illustration of the sanguinary contest about which everybody talks and reads, but which has by no means been a hackneyed subject for the pencil of the artist.

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THE DONCASTER ORGAN.

(*Concluded from Page 750.*)

We have next to examine the mechanical structure of the Doncaster instrument—a task that would be both easy and pleasurable were it not for the quantity of boastful talk that has gone forth on the subject, and the slender amount of knowledge on which it rests. Mr. William Shepherdson has been specially eloquent on this part of his theme. The reader of his pamphlet is forced to conclude that, in the Doncaster organ, he will find such a specimen of scientific plan, refined contrivance, and beautiful workmanship, as the world cannot surpass. Now, this is a mistake that misleads in two directions. It fixes attention on points that will certainly disappoint the critical eye, while it leaves all but unmentioned a prevailing set of qualities that—especially noting the state of English organ-building—are worthy of all consideration. A style of eulogium, for instance, that would be exceedingly appropriate in describing Cavaillé Coll's last great achievement in Paris, is certainly misapplied to a plain, rather clumsy, but thoroughly *honest* piece of German work, such as the Doncaster organ essentially is; but, as we shall presently see, though it may not deserve all that has been said of it, it *does* contain excellences of structure which are eminently worthy of imitation by our organ-builders.

Among other curious merits attributed to M. Schulze is, that he never prepares drawings for the internal arrangement of his organs. He is said to so thoroughly mature and retain his plans in his head as to be able thenceforth to direct their complete execution by his workmen without the customary resort to pencil and paper. Now, if this be so we can only regard it as a very negative form of merit—perhaps to be wondered at, but certainly not to be coveted. At best, it is but an idle and roundabout style of proceeding, unsafe even with small organs, and, in large ones, sure to occasion patchiness and indecision of detail. The interior of the Doncaster instrument rather forcibly suggests all this. Though occupying a large space (31 feet wide by 26 deep, with a height of about 38 feet), its general arrangement is somewhat confused—certainly it is the reverse of symmetrical. The sound-boards (which are many, four for the great organ, four for the swell, two for the choir, one for the echo, and seven for the pedal) are thrown into all sorts of directions, while the actions go wandering after them by equally various routes. The whole looks far more like the extemporaneous building up of masses to suit their forced localities than the result of a well-digested and accurately-drawn scheme. Certainly, it can never be quoted as a specimen of how best to plan a large organ. The "movements" and various accessory contrivances, also, have, as to their design and execution, one prevailing characteristic, which may be best described as *inelegance*. They are all sound, good, admirably made, and thoroughly efficient; but, equally, they are needlessly heavy, and, withal, clumsy in pattern. The pneumatic apparatus to the keys, for example, acts perfectly well; but it would be the extreme of favorable prejudice to call it elegant. A very prominent instance of this may be noticed in the pneumatic lever on a large scale which is brought into play by one of the swell "combination" stops. Its office is to cut off communication with some of the swell stops, and it is placed, in full view, just beneath the front swell sound-boards. Like everything else, it does its work irreproachably, but its design and style of execution are, in the last degree, coarse and unsightly. All this, however, has been for ages the characteristic of German work; and will, probably, long continue so, except, indeed, where the builders are brought in contact with the refining influences of the larger cities of the country. Indeed, it seems positively unfair to the work itself that, in bringing a purely German instrument to the first mechanical country of the world, its patrons should carefully vaunt it for just those qualities which they ought to know it was sure not to possess,—except in the eyes of very incompetent critics. Is it expected, for instance, that we, now-a-days, shall be particularly edified by the spectacle of the blowing apparatus in the Doncaster organ? Here, in all its pristine clumsiness, is retained the old-fashioned system of a series of huge diagonal bellows, each with its pulley, rope, and stirrup for the blower's foot, notwithstanding that the thing has, long since, been nearly everywhere abandoned as an antiquated absurdity not defensible on any mechanical ground whatever. If the organ enthusiasts of Sheffield and Doncaster are determined to persuade us that M. Schulze's instrument is the finest in the world, they had better take some other course than that of pointing attention to its obvious defects.

From all this we turn with pleasure to notice the admirable fidelity, zeal and honesty, with which the whole work is executed. The materials everywhere are of absolutely first-rate quality. From the timbers of the framework down to the smallest member of the action, there is, probably, not a square inch of wood that is insufficiently seasoned, or otherwise unfit for its purpose. The sound-boards are all of large dimensions, with very deep groves, and ample capacity of wind-chest. They are all made of oak, even to the upper-boards,* and are finished throughout with the most scrupulous care. Their tables and upper-boards are leathered, so as to prevent all escape of wind past the slides; and (a peculiarity well worth English imitation) these upper-boards are divided into short lengths, and are fitted to their places by *dowells* (not screws), so that any one of these lengths, with the pipes standing on it, can be removed and replaced at a moment's notice. About these sound-boards, too, there is another oddity—quoted both by Mr. Hopkins and Mr. Shepherdson with marked approval. Their front-boards are retained in their places by *wooden* screws having large hexagonal heads,—with the object that they may be turned by the fingers alone. This we are compelled to think a clumsy and unmechanical expedient—inferior in security and neatness to the English use of common metal screws, and in no way comparable to the older device (now practised in France) of applying iron springhasps which can be instantaneously displaced and replaced by the tap of a hammer. On the great organ sound-boards, it is noticeable that the mixture-stops are planted in *front*. We are not aware of the reason for this departure from usual practice, unless it be on the principle that little men see best in front of a crowd,—but, certainly, considering the extreme ferocity of these registers, the performer must find this plan rather trying to his nerves. All the moving parts, both of key and draw-stop actions, are characterised by the same care and honesty of manufacture. Though inelegant in design, they are irreproachable in material and workmanship—performing their allotted duties without failures to incommode the performer, or noise to disturb his audience.

To the construction of the sounding parts of the organ (save as to the reeds elsewhere mentioned) the warmest commendation is strictly due. All the metal pipes (except the large reeds, and the open 16 feet of the pedal organ, which are of zinc) are made of fine spotted metal, and are excellent specimens of workmanship; while the structure of the wood pipes combines such choice material and exquisite finish as are quite unknown in this country.† In both cases, the *thickness* of material employed greatly excels that of English practice,—quite, indeed, in the metal pipes, to the extent of one-half greater. Trifling as this last particular may seem, it, in fact, plays a very important part in M. Schulze's so-called "system" of voicing. It follows, as a direct corollary of the proposition we have elsewhere laid down as to voicing, that it is impossible a pipe should yield its full and natural tone, with any treatment whatever, unless it have substance and strength sufficient to resist *trembling* under any amount of air-vibration set up within it. Against this fact our organ-builders will fight in vain. They may try every compound of lead and antimony or tin that pleases them, and ransack every timber-yard for choice of material, but, until they recognise the absolute *substance* of a pipe as an element of success, they will never produce fine tone, however they may experimentalise with "systems" of voicing.

It is necessary, perhaps, to notice the situation and external appearance of the organ; and both of these—to all but very ecclesiological eyes—must appear extremely unsatisfactory. The organ is placed on the floor in what is called "The North Chapel" of the church,—that is to say, in the north aisle eastward of the transept. No more effectual plan of *burying* it than this could well be devised; and, as elsewhere remarked, an instrument so placed must have extraordinary qualities to produce anything like the effect it does. A strong effort was made, we believe, by Mr. Rogers, to get his organ placed in a special gallery in the north transept, where it would have had all the requisite

* Not a wise selection, by the way; considering the generally corrosive action of oak on the feet of metal pipes.

† At least we know of but one exception: the organ of St. Peter's, Manchester, by Kirtland and Jardine.

fect without harmony, such as "The Minstrel Boy." You shall hear the melody sung first without harmony, and then harmonized in the way and in the form like the simple melody; not as the ancients would have done in canon or fugue, by one voice after another taking up the subject, but all four voices commencing together in harmony, the upper voice singing the melody, whilst the other three have no melody assigned for them, but sing the parts of the harmony. Illustration song: "Minstrel Boy." Now, you shall hear the same melody harmonized, forming a "part-song," not by the addition of counter parts, but by harmonious combinations, which admit of the melody or song forming the upper part. Fourth Illustration: "Minstrel Boy" harmonized.

The illustration which you have just heard is the last I have to offer you this evening, exemplifying my dissertation on Form in musical composition. I will conclude at present by remarking that the extended taste for good music has of late years called into existence a series of concerts at which music of the highest order, and consequently of the most perfect form, is made the distinguishing feature of the Programmes. It used to be thought absurd to imagine that the general Public (the million) would ever be attracted by a class of music requiring a knowledge which only the expensively educated amateur could at all understand or appreciate. Now, this argument has been proved fallacious. The thirst for knowledge in these days is not confined to those born with "silver spoons in their mouths," (as the vulgar saying is) nor happily is the appreciation of the beautiful the prerogative of rank and riches. Who is the wealthy patron to whom an author now dedicates his works? Is it to an aristocratic Duke, like he who Pope "kow—tow'd" to his face and squibbed behind his back? like him who even Dr. Johnson thought it necessary to propitiate before he ventured to launch into the world his great Lexicographical work? No, by no means; it is to the great Public that an author now dedicates his works, however learned, however abstruse, and it is from the Public he seeks a recognition of his talents and an honourable reward. So is it with a musical composer. If there existed at the present time, patrons of art like the great Duke of Chandos, in whom Handel found an appreciator and supporter; if patrons were to be found more cultivated in mind and of more refined taste than is met with in the lower classes of social life (which I deny to be the case at the present day), I question if it would be wise for a musical composer to look to them for acknowledgement and reward, rather than to the general public, which in this country is so large that there is less fear of prejudice and narrow-mindedness frustrating his attempts to strike out into original and untrodden paths. It would be well therefore if the public who hold such enormous power in their hands at the present day, who are the rewarders of talent and the dispensers of fame, were able to give some reason for their approval, which proceeds not from their knowledge, but from the augmentation of their natural powers of appreciation and discernment. So long as public approval is derived from this source and not from knowledge, so long will it be liable to be imposed on. Thus whilst giving great encouragement to real excellence, it oftener happens that equally great rewards are offered to very second-rate talent. This is particularly the case in music. Now "beauty in form" is a demonstrable thing; it is capable of proof. If the general public would only study it, it would easily become capable of judging, and would than admire only the really beautiful, and not that which has the appearance only, and is wanting in the true essence. So would the reward which it has to bestow, be not only more valued but of greater service to art. At a time when every *useful* art is to be carried to perfection, are those which add charms to daily life only to be ignored and neglected? With regard to Music, let the advance be made by a more general understanding of Form in Musical Composition.

VIENNA.—(*From a Correspondent*).—The Singakademie, which suffered a severe loss some time ago, by the death of its founder and chorus-master, Herr Ferdinand Stegmayer, inaugurated the present season, under its new chorus-master Herr Johannes Brahms, on the 16th ult., with a concert in the grand Imperial Redoutensaal, which was crammed to overflowing. Nearly all the musical celebrities of the Austrian capital were present at this first public appearance of the young conductor, who enjoys a very respectable reputation as a composer, and on that account, according to a writer in the *Niederrheinische Musick-Zeitung*, is looked upon, in his character of conductor, with an eye of envy by certain persons. The concert began with Bach's cantata, "Ich hatte viel Bektümmernis," the solos being entrusted to Mad. Wilt, Herren Dalfy and Panzer. The lady was very good, but the gentlemen could not be fairly said to be quite up to the mark. The choruses went admirably. Then followed Beethoven's "Opfergesang," in which Mad. Ferrari-Kuh sang the soprano solo. Next came three National Songs for mixed chorus. The way in which these were sung evoked such a storm of applause that a fourth had to be appended. The sensations of the audience may be summed up by the following remark of a popular old musician who was present: "Yes, if people want to hear choruses well sung, they must hear them, forsooth, sung by our Singakademie." Perhaps, however, the readers of the MUSICAL WORLD may have heard similar observations made in every little town, not to speak of capitals, which they have visited either at home or abroad, and they will not allow themselves—especially if they are members of any vocal society in their native land—to be too much dispirited by what the old gentleman asserted—in perfect good faith we have no doubt. We all recollect the proverb anent the rook and her little ones. The least successful part of the performance was, in the opinion of some good judges, the execution of Schumann's *Requiem für Mignon*, the poetry of which was rather neglected, while the more clap-trappy passages were invested with too great importance. Herr Brahms may be congratulated on his successful *début* as conductor. Vienna can, at present, boast of possessing no less than 28 Vocal Associations. A Vocal Association for Female Voices is now about being established. Such a one already exists among the workwomen in the Imperial Cigar Manufactory at Hoinburg.

LEIPSIC.—At the 7th Subscription Concert in the Gewandhaus, a new Symphony in A, by Judassohn, was performed. Dr. Gunz, from the Royal Opera, Hanover, sang Boieldieu's air: "Komm', o holde Dame," from *Dame Blanche*; Schubert's "Gott, welch' ein Dunkel hier," from *Fidelio*; Schubert's "Frühlingstraum," and Wüllner's: "Nicht mit Engeln;" adding, in obedience to the general desire of the audience, Schubert's "Horch, horch, die Lerch;" Spohr's E minor concerto; Vieuxtemps's "Rêverie;" and Paganini's "Perpetuum mobile" were played by Herr Auer, who met with no less gratifying reception on this, his first appearance at these concerts. Beethoven's *Leonore* overture, No. 3, was performed in a masterly manner by the orchestra. A selection of chamber music was given at the third concert of the Enterpe Association, the principal artists being Herr Ehrlich, and Herren D. Ahna, and Espenhahn, from Berlin. The concert began with Herren A. Rubinstein's B flat major trio (Op. 52). This was followed by Beethoven's Romance, in G major, for violin; Bach's "Toccata" in D minor, and Mendelssohn's Variations in D major, for violoncello and pianoforte. The programme of the eighth Gewandhaus Concert included symphony in G minor, Mozart; "Ner Sturon," for chorus and orchestra, J. Haydn; Concerto, in G major, for the pianoforte, Beethoven (played by Mad. Clara Schumann); overture to *Genovefa*, R. Schumann; "Variations sérieuses" for the pianoforte. Mendelssohn (played by Mad. Clara Schumann); and the Thirteenth Psalm for chorus and orchestra, Woldemar Bargiel (first time of performance, the composer conducting).

NEW YORK.—*Faust* has been produced in Italian, at the Academy of Music, with Mdlle. Kellogg as Marguerite. The *Musical Review and World*, after an elaborate criticism on the Music, writes of the performance as follows:

Faust was but coldly received on the night of its first performance, owing to the deficiency on the part of most of the singers. On the second night, however, these felt more at ease in the somewhat unusual dress, and it was evident that the work gave greater satisfaction. This would have been still more so if the score had been more faithfully adhered to than was the case. The arrangement of the fourth act, putting the end in the beginning, and the beginning in the end, leaving, moreover, out a great many things necessary to complete the understanding of the plot, does not add to the general effect, and puts, for instance, the designs of Margaret in a somewhat unintelligible light. In Italian operas it does not matter much if whole scenes are left out; but in a work like *Faust* it is an injustice to the chief performers to make them appear ridiculous. The press has already fully commented upon the extraordinary delineation of the character of Margaret by Miss Kellogg. It was certainly a most finished performance, one which realized all the expectations we from the first based upon the talent of this very gifted young lady. The seduction scene could not have been rendered with more girlish charm, modesty, and truth. It was all so natural, and yet it was art throughout. The singing was also good, but the wear and tear of her profession tells already upon her delicate voice. Signor Biachi was in every respect a capital Mephistophiles, and will be still more so if he has acted the part oftener. We object, however, very strongly to the manner in which he laughed, in the moonshine scene, as well as in his serenade, in the fourth act, (by-the-bye, this piece is one of the best in the opera). It was vulgar, forced and nearly spoiled the effect of both scenes. Signor Mazzoleni is rather too much *tenore robusto* as Faust. The part does not suit him at all. The minor parts were given tolerably well. The choruses in the second act might have been sung with more effect.

Mr. Mapleson would do well to let us hear Mdlle. Kellogg before her voice is entirely extinguished.

DRAMATIC VITALITY IN LIVERPOOL.

(From our own Correspondent.)

Liverpool, thanks to managerial competition, seems at last to have boldly stepped beyond the provincial *routine* of theatrical existence, and to find that it is neither creditable nor profitable for a large town, with half a million of inhabitants, to wait patiently for the crumbs which drop from the managerial tables in the metropolis. In other words, the managers of the Liverpool theatres are beginning to discover that it is worth their while to employ literary talent on their own account, instead of timidly waiting for the criticism of a London audience before they venture upon the production of a new piece. To Mr. A. Henderson, the spirited manager of the Prince of Wales Theatre, is mainly due this praiseworthy revolution in provincial theatricals. Last Christmas, Mr. Henderson commissioned Mr. H. J. Byron to write him an original burlesque, which proved a great success, and Mr. Byron, who sustained the chief *role* in his own work, subsequently appeared in a new farce, also written by himself, and, as yet, unknown in the Metropolis. More lately, Mr. Henderson has produced a new five-act comedy, *How she loves him*, by Mr. Dion Boucicault, and a new farce, called *Dundreary married and done for*, by Mr. H. J. Byron, the latter being written especially for Mr. Sothern, who, of course, was the Lord Dundreary. Both pieces achieved an unmistakeable success, not only on account of their own intrinsic merits, but because they were acted and put on the stage in a style of completeness as to dresses, scenery, &c., which no Metropolitan theatre could well surpass.

On Tuesday night, the Press Guard Volunteers, the members of which are all connected with the newspaper and printing establishments of the town, gave their annual dramatic performances at the Theatre-Royal, when, after the comedy of *The Road to Ruin* (in which a very rising and charming young actress of the Carlotta Leclercq style—Miss Milly Palmer—particularly distinguished herself), a new and original burlesque, on Gounod's *Faust*, was produced. This burlesque, written by Mr. Pearson, a local *litterateur*, one of the chief contributors to *Porcupine*—though very hurriedly "got up," badly placed on the stage, and acted entirely by amateurs (with the exception of the "Nelson Sisters") achieved a genuine triumph. The idea of burlesquing *Faust* was, in itself, a happy one, and we wonder it has been left to a provincial writer to monopolize it. The author, who follows Planché, rather than Byron, in his style, has turned the story very prettily for burlesque purposes, and, of course, all ends happily, with the *bonâ-fide* marriage of Faust and Marguerite. The versification of the burlesque is exceedingly neat and easy, and the jokes spring, as it were, naturally out of the dialogue, without undue strain or effort. In corroboration of these remarks, I send you a couple of extracts from the local *Daily Post*, and *Courier*.

The former says:—

"After an excellent interlude by the band of the corps, the new burlesque of *Faust* was played. It is written with remarkable neatness and spirit, and, if more plentifully strewed with telling couplets on passing affairs, will prove a good and tasteful addition to the burlesque repertoire—an addition the more welcome because the author has studiously avoided all the vices of burlesque, and kept his fun, of which there is plenty, and the makings of more, quite within the limits of refinement. The puns are abundant and racy—some of them, indeed, so good as to provoke rounds of applause; and, what is better, there are many quaint turns in the second lines of couplets, which indicate that the author can bring into competition with other burlesque writers a class of wit to which more recent works in this kind have not aspired. It is seldom a maiden dramatic effort is so full of promise, or possesses so few faults. One of the best and most sustained passages was a parody on the love scene in the *Lady of Lyons*. The music was a very strong point, the selected songs being charming in themselves, and charming in their settings."

The *Courier* critic is equally eulogistic. He says:—

"The burlesque of *Faust*, which had been written by a Liverpool gentleman specially for the occasion, met with a very good reception. As a play it is well constructed, and evidences high literary taste on the part of the author. The piece is brimful of puns, but some of them, as is usually the case in burlesques, are rather forced. The play upon words is in some cases novel and ingenious; and both as a literary production and acting burlesque *Faust* will bear favourable comparison with most pieces of its class."

Faust, we hear, is likely to be produced at the Prince of Wales Theatre, but not until the Christmas pieces—a new and original burlesque on *Fortunio*, by Mr. H. J. Byron, and an adaptation of one of Dickens' stories by a local author—have had their holiday run. As the first burlesque ever written by the Brothers Brough was originally produced in Liverpool, and afterwards a great success in London, *Faust* may be worth the consideration of Metropolitan managers—who will, we imagine, gladly welcome a rival to one of the three B's—Brough, Barnard, and Byron.

J. H. N.

Mr Sothern re-appeared last night at the Prince of Wales Theatre, and presented himself in an entirely new line of character, and *Lord Dundreary* in new and untried circumstances. So novel and peculiar was his disguise in the first piece that he missed his customary greeting, from the simple fact that the audience did not know him; but, so well did he sustain the part that the omission was more than made up to him more than once in the course of the performance, and trebly at the close. The first piece was *Retribution*, originally produced at the Olympic, with Mr. Wigan, Mr. G. Vining, and Miss Herbert in the cast. It is written with great neatness and some degree of epigram, by Mr. Tom Taylor, who got the story from a French novel, and who, indeed, might have found it in many French novels, the plot not being by any means rare or striking. The spirit of it is conveyed in the description of his method of revenge, given early in the dialogue by the Count, who is the hero of the piece. "We" (Italians), he says, "pierce the husband's heart—you" (Parisians) "break the wife's. If I were to found a school of revenge, I should combine the two:" and he does it. The curtain falls as Count Priuli reflects that, by usurping heaven's vengeance on De Beaupré, he has bereaved Clarisse, and killed his own brother. Mr. Sothern's make-up, which might be described as that of Paganini rejuvenated, was exceedingly picturesque and dramatic, and, in his delivery, there was an icy coldness admirably befitting the part. He achieved a high degree of pathos in the description of his wife's death, and was, throughout, the impassible man of vengeance Priuli is represented to be. His fight with Oscar was very real, and the death thrust especially effective. Mr. Dewar aided this effect by a very good back-fall, and contributed to the success of the piece throughout by an uncelicious assumption of the buoyant manners of the light, but not altogether bad-hearted, De Beaupré. Mr. Ashley was earnest as Victor. All the ability of the actors, however, could hardly render such a story popular without the aid of a charming actress to infuse into its hot and fetid atmosphere the freshening and healthful influence of female virtue and affection. Such was the service rendered last night by Miss Sydney, whose picture of jealous, but loving and incorruptible womanliness, was equally vivid, graceful, and affecting. Doffing the wind gaiter of Count Priuli, Mr. Sothern next appeared in the better known, and always intensely appreciated form of Dundreary, in a new farce by Mr. Byron. It has sometimes been doubted whether anything could wake Lord Dundreary thoroughly up. We have to report that, at half-past ten last night, Mr. Byron, aided by Asa Trenchard's advice, and the provocation of a lot of sponging relatives had made his lordship as lively and knowing as any other fellow. The manner in which he cleared his house of its parasitical intruders leads us to hope that his restoration to sanity is as permanent as it is remarkable. Assuredly, it will take place nightly as long as the new farce is received with such uproarious merriment as it last night evoked throughout the performance. The effect produced by the reproduction of nearly all the characters in the *American Cousin* is very amusing. Mr. Stoyle is as irresistible as ever in his old part and with his old laugh; and Mr Nelson, who has the best idea of the piece to work up in representing Abel Murcott as a collector for a pseudo-charitable institution, was thoroughly and artistically successful. Lord Dundreary himself, however, is of course the life of the piece, and as it opens with a number of his best blundering equivoques, and closes with a little pantomime "spill and pelt," occasioned by his lordship's abnormal display of bodily and mental vigour, Mr. Sothern has full scope for the display of his abilities. He has never acted Dundreary better, or created more laughter in the part.

LEICESTER.—The first of Herr Pisack's Popular Evenings, (really attractive entertainments) came off last Monday, when Temperance Hall was crowded in every part by subscribers and others. Miss Rose Hersee, the star of the evening, was enthusiastically applauded and encored — her charming and graceful manner enhancing the effect of her brilliant vocalization. The other *artistes* were appreciated, and the first "Popular Evening" was eminently successful; anguring well for the series.—(*Leicester Chronicle*).

M. JULLIEN'S CONCERTS.

If the Emperor of the French fails to realize that patriarchal dream of a Congress of peace and amity, to which he has invited his turbulent and quarrelsome children, the other nations of Europe—in order that they may arrange their differences under his benign control and countenance, it will not be for want of sympathy, on the part of M. Jullien, whose "symphonic quadrille," under the title of *The Great Congress*, met with an uproarious reception on Saturday night, from the largest audience that has yet attended the Promenade Concerts in Her Majesty's Theatre. Passing over the ingenious explanations which M. Jullien puts forth of his object in projecting this monster-piece of dance-music—through which he proposes to celebrate the Congress, (though that happy application of that "happy family" to the field of political antagonism had received actual embodiment, and had "a local habitation," as well as "name" in Paris, or some other great capital,—we adopt the prosaic conclusion, that his main idea was a Congress of his own, at which (and every, high and low (crowned heads and potentates not excluded), might assist, without the ceremony of a special invitation addressed to each individually, on the simple preliminary understanding that they paid their money at the doors. In other language, having prepared a quadrille in which the melodies of various nations were included, he thought it could hardly be dignified with a more sounding title than that which it now bears. This at least is our particular notion of *The Great Congress Quadrille*, about which if future historians and archæologists entertain other views, they will no doubt find argument sufficiently "inductive" and specious to support them. Enough that the thing is a string of tunes of its kind, and achieved a marked success. It is divided into five parts. *Part I.*—"Music of Northern Nations"—introduces the "Cracoviene," "Cossack Spur Dance," and "Russian hymn." *Part II.* comprises the Danish air, "Brave Sons of Denmark" with variations for sundry wind instruments, and the Prussian National Song, "Ich bin ein Preusse"—the bands of the Grenadiers, Coldstreams, and Scots Fusilier Guards taking in the full passages. *Part III.*—"Intervention"—includes the French national air, or rather airs, inasmuch as both the "Marseillaise" and "Partant pour la Syrie" are brought forward (which would scarcely be admitted into the congressional programme of Napoleon III.); the Austrian "God save the Emperor" harmonized according to the arrangement in Haydn's celebrated string-quartet; and "Rule Britannia." *Part IV.*—"Invitation"—unites the old French tune, "Voulez-vous danser, Mademoiselle?" with "La Monaco" and "Les Hussars. (If, by the way, we call to mind the peculiar meaning implied in the idiomatic expression "*faire danser*," the choice of the first of these melodies might seem to convey a sly hit at the sincerity of the French Emperor; but of this *we* neither are nor are inclined to acquit M. Jullien.) *Part V.* involves a demonstration in favor of oppressed Poland—a trifle too threatening, one would imagine, for a Congress of Peace. The air, "Poland is not lost yet," backed up by "Io arma, citizens" (tune the Marseillaise), and a cheer from England, in the familiar strain of "Cheer, boys, cheer," represents plainly enough an outwardly aggressive *tableau*, however inwardly humanitarian. What the South and North of the Western world—the tunes of "Dixie's Land" and "Yankee Doodle," in short, also comprised in Part V—can have to do with the main argument, is not over clear. The *coda* or *finale*, brings out, with thundering vehemence, the English airs, "When Vulcan forged the bolts of Jove," and "Rule Britannia"—from which it may be fairly deduced that, should the Congress be realized, and England, after all, take part in it, England, according to M. Jullien's notion, will come forth with the lion's share of the spoil.

The new quadrille was received throughout with favor; and when, at the end, an electric light suddenly and unexpectedly descended on the orchestra, exhibiting the characteristic costumes of the military performers under a fresh and immense aspect, the enthusiasm was at its height; somebody cried out, "Three cheers for Poland!"—the band, "*fortissimo*," struck up "God save the Queen," and the grand climacteric was attained with a pomp worthy of a Congress of Peace.

The Great Congress was preceded by an interesting selection of vocal and instrumental music, including the overture to *Oberon*; "The First Violet"—sung charmingly by Madame Volpini, who was compelled to repeat it; Mendelssohn's Symphony in A minor (the "Scotch") performed entire, and admirably performed in the bargain; the quaint old "Minuet Quadrille," by the elder Jullien; a waltz upon themes in Verdi's *La Forza del Destino* (of which we seem destined to become familiar with the tunes before we are made acquainted with the opera), by the younger; and a violin solo on airs from *Lucia di Lammermoor*, composed and played by Signor Sivori, in a style no less brilliant than finished and masterly.

The Mendelssohn night (noticed last week) proved so attractive that another was given on Friday (the 11th), with equally prosperous results. The programme—allowing for the suppression of the choral part-songs and the addition of a second solo air ("*Italy*") for the clever and popular Madame Volpini—was the same as on the first occasion. The promenade concerts terminate this evening, with a performance for the benefit of M. Jullien—who, in this, his "first campaign," has shown himself worthy of the name he bears.

CRYSTAL PALACE CONCERTS.*

The Saturday Concerts in the picturesque and now really comfortable music-room of the Crystal Palace are sustaining, under Herr Auguste Manns, the high musical reputation for which they are mainly indebted to his perseverance, talent, and research. The programmes, it is true, have of late been occasionally little desultory, and artists of exceptional ability—as, for example, M. Lotto, the violinist—have been too frequently allowed to make egotistical displays "of virtuosity," instead of being invited to lend their influence in the cause of true art. Nevertheless, while there is the orchestra—which Herr Manns naturally enough takes pride, and towards the maintenance of which at the highest possible state of efficiency his continued efforts are directed—the Crystal Palace Concerts (we mean, of course, the Winter Saturday Concerts) cannot fail to interest all amateurs who love music for the good that is in it and the healthful influence of its judicious propagation. The eleticism of Herr Manns, in the position he holds, is an excellent quality; and though his leaning is somewhat too much towards a phase of modern art which, while hailed by certain patrians as "progress," is, in truth, rather a symptom of decline, the tendency of the time brings forward rare, after all, useful auxiliaries, inasmuch as the frequent contemplation of them enables those who wish to judge impartially and arrive at a legitimate decision to compare notes and satisfy their conscience while establishing their theory. With the oftener the symphonies of Robert Schumann are heard, competently played, the more convincing becomes the fact of their inferiority, whether as works of art or as examples of invention, to the accepted models, from Haydn to Mendelssohn; while the oftener fragments of Richard Wagner's dramatic music are produced, under the same favorable circumstances, the deeper-rooted becomes the conviction that his rare talents have been devoted to the pursuit of that which a stubbornly antagonistic organization has to him made impossible of attainment. The new solo performers, brought forward, at intervals, by Herr Manns, if not invariably successful (as in the instance of two or three singers, unnecessary to name), have more than once done credit to his choice. Not to mention M. Lotto, who has since become a celebrity, we may point to the pianist, Herr Dannreuther, who, in the spring of the present year, won general good opinions for his execution of Beethoven's Concerto in G, and Miss Agnes Zimmermann, another pianist (pupil of Mr. Cipriani Potter, at the Royal Academy of Music), who, at the concert on Saturday week, in the last two movements of Beethoven's Concerto in E flat, obtained a real and deservedly enduring success.

The sixth concert (on Saturday) promised uncommon attraction, the programme including, among other things, the second orchestral symphony (in E flat) of M. Gounod, composer of *Faust*. At the eleventh hour, however, it was found that the "parts" were not yet published;* and so the first symphony (in D) of the same composer was substituted. This was unfortunate, inasmuch as the first symphony, though not without indications of a talent which the world has now unanimously acknowledged, is a very unequal and in some respects comparatively weak production. The opening *allegro* is the best, and the *allegretto* which follows has many points of interest: but the third movement (*scherzo*), despite a rather pretty and melodious second part, is unsatisfactory; while the *finale* bears such evidences of unripe scholarship and easy acceptance of trite ideas (whatever, in short, cause to hand) as we find difficult now to associate with the name of Gounod. Moreover, except in the first movement, which was played to a nicety, the general execution of this symphony was by no means up to the mark to which Herr Manns has habituated the frequenters of the Crystal Palace Concerts. It behoves him, therefore—and the more so that the work was coldly greeted—to give M. Gounod his revenge, by the earliest possible production of the Symphony in E flat. Another remarkable piece at this concert was Mendelssohn's delicious *Meluzine*, the third and most elaborate of his so-called concert-overtures (the other two being the *Meeresstille* and the *Hebriden*, or *Fingal's Cave*, as it is variously styled). This delicate piece of orchestral tracery has never yet in our remembrance been presented with that uniform refinement which alone can fully realize the poetic *beau idéal* of the composer in writing it; nor can exception fairly be made in favor of Saturday's performance. We are aware that the difficulties are more than ordinary; but they are to be overcome, or they would not have been found in the score of so practised a master as Mendelssohn. If

* From the *Times* of Monday, December 14.

any conductor can obtain the desired perfection it is Herr Manns, who is not only possessed of the ability, but of the time, and (short of some ten or twelve extra "strings"—which the directors really ought to provide for him) the means. Another fine work belonging to the early period of Mendelssohn—his *Rondo Brillant* in E flat, for pianoforte with orchestral accompaniments, a composition instinct with the freshness, vigour, animation, and happy fancy of a youthful epoch distinguished by an almost ceaseless production of masterpieces—brought forward Madame Arabella Goddard for the first time this winter. As Madame Goddard has on several occasions essayed the *Rondo Brillant* in public, it is unnecessary to say more than that she played it, as usual, *con amore*, and was received with the favor to which she is accustomed at the Crystal Palace. Her second piece (solo)—M. Thalberg's *fantasia* on the "serenade" and "minuet" in *Don Giovanni*, which has nothing whatever in common with the *Rondo* of Mendelssohn, except perhaps its mechanical difficulty—obtained for the performer the honor of a "recall." The singers at this concert were Madame Caradori, Miss Julia Elton, and Mr. Leigh Wilson. The gentleman, a "*débutant*," pupil of Mr. Frank Mori, has a pleasing tenor voice, which, under so good a master, he will no doubt sooner or later learn to use to advantage. Madame Caradori is the same Madame Caradori who, years since, was brought over by Mr. Jarrett, for his German opera at Drury Lane. Miss Julia Elton, a really promising *contralto*, gave general satisfaction in the charming romance of Siebel ("Parlatele d'amor"), from the Italian version of M. Gounod's *Faust* The concert terminated with a grand instrumental piece, made published ten by Herr Franz Lachner for the recent great music festival at Munich. This *suite*—the programme tells us—is "composed in the form and style of the instrumental compositions of Bach, &c.;" but if the Grand March be a specimen of the rest, the "form and style" of the Thuringian giant must have emerged through some medium of which Herr Lachner was probably unaware.

EDINBURGH.—A thoroughly enjoyable concert took place last night in presence of a brilliant and highly-gratified audience. The concert giver, Mr. Edmunds, was assisted by Miss Lindley, Mr. Howard, Mr. W. Hanson, jun., Mr Rutherford, and his son, Mr. Arthur Edmunds, who made a first public appearance on this occasion. The concert opened with a duet on airs from *Lucrezia* for pianoforte and harmonium, excellently played by Mr. J. V. Bridgman, an amateur, who contributed another composition of the same class in the second part, to which they did equal justice. Miss Lindley, both in an air from Gluck's *Armida* and a round's *Serenade*, showed a marked improvement in style, as well as in the management of her voice. When she is more accustomed to sing, and gets rid of her nervous timidity, she will be able to display the capabilities of her voice to still greater advantage. In the trio with Mr. Arthur Edmuds and Mr. Hanson, she was more self-reliant, and her intonation all that could be wished for. Mr. Edmunds, to whom a warm reception was accorded, sang an *aria* from *Beatrice di Tenda*, and the well-known Scotch melody "Oft in the stilly night"—the latter with such feeling and expression as to draw down an immediate and unanimous encore. The most interesting event of the concert was the *début* of Mr. Arthur Edmunds, who achieved unequivocal success. He possesses a tenor voice of pure quality, ample in compass, and of great flexibility, and sings with a care and finish that give evidence not only of his own taste, but of the judicious manner in which he has been trained. His intonation, moreover, is invariably correct, and he articulates his words with perfect distinctness. In both his solos, and the canzone "La notte è placida," by Pedrotti, and a Hunting Song composed for him by A. Stella, he was loudly encored, a compliment justly merited. Mr. Hanson, jun., who also appeared for the first time before an Edinburgh audience, sang a *romanza* by Schira and "The Stirrup Cup" by Arditi, and produced a favorable impression in both. Mr. W. Howard played two solos on Scotch airs, which were well received. The concert took place in the Hopetoun Rooms, which have recently undergone a thorough renovation.—*Scotsman, Dec. 15.*

BRIGHTON.—M. Edouard de Paris, one of our most talented resident professors of the piano, gave his annual concert, last Friday evening, at the Town Hall, when nearly the whole of the large upper room was filled by an elegant assemblage. The engagements comprised Madlle. Carlotta Patti, MM. Vieuxtemps and Ascher, and Herr Reichardt. Mdlle. Carlotta Patti was encored in each piece but she responded to one only. She first sang Mozart's "Gl'angui d'inferno," in which her voice was made to imitate the flute; the resemblance to that instrument being extraordinary. Auber's "Laughing song" she gave next. The laugh in the song is peculiar, and the singer gave it with so much *naiveté* as to render it exceedingly amusing, and the audience rapturously encored it, when she substituted "Coming thro' the rye." She also took part in a quartet with Mad. F. Huddart, Herr Reichardt and Signor Ferranti. Mad. Fanny Huddart sang a ballad by Balfe, and the old English ballad "The Bailiff's Daughter." Herr Reichardt sang two German ballads, and also his own "Cradle Song," in which latter he was rapturously encored, when he substituted his own "Love's Request." Signor Ferranti sings buffo songs admirably. M. Vieuxtemps proved himself as great as ever on the violin; his uncrring intonation and execution, his scales and staccato, all were masterly as usual. His Fantasia Caprice is great, and in relief to the dramatic form of that piece, M. Vieuxtemps gave, in the second part, a most ingenious blending of "Willie, we have missed you" and "St. Patrick's day," a charming composition, in which the pathetic and ludicrous are thoroughly mingled. We were delighted at the opportunity of hearing this great artist perform Gounod's "Meditation on Bach's first prelude"—never given in its complete form before in Brighton—M. de Paris at the piano, and Herr Engel at the harmonium. We must give an especial honorable mention to Herr Engel, who did not otherwise appear in the concert, and who most kindly gave his assistance to a brother professional in what was of necessity a subordinate part. The duet performed on two pianos, by M. Ascher, and M. de Paris, made one of the features of the evening. It was on *Guillaume Tell*, and the perfect ensemble with which the duet was rendered created quite a furor. Last, though not least, the solo performances of M. de Paris, are entitled to notice. His first solo, a composition of his own on *I Lombardi*, was most efficiently performed. The other solos were "A te o cara" by Prudent; and Chopin's polonaise in A. The conductor was Mr. C. J. Hargitt. We hear that many attended a concert with which we have been better pleased.—*Abridged from the Brighton Gazette, Dec. 3.*

CHELTENHAM.—Mr. Kennedy, the Scotch melodist, gave his entertainment on Tuesday, at Hale and Co.'s Music Room, the accompanyist on the pianoforte being Mr. Land. The "Nicht wi' Burns" was delightful, the arduous task of sustaining the attention of the audience being very successfully accomplished by Mr. Kennedy, whose singing was excellent, both as regards clearness of voice and variety of expression. "Scots wha hae," rendered with much dramatic power, elicited an encore. The same compliment was awarded to "A man's a man for a' that," and other songs. Mr Kennedy prefaced each song with a short but pleasing account, which materially enhanced the enjoyment of his singing. Between the parts he recited "Tam o' Shanter" with much elocutionary skill. An announcement made by Mr. Kennedy of his intention to visit Cheltenham again in the spring was received with considerable applause.—On Monday evening week Mr. and Mrs. Ricardo Linter gave a musical recital at the Assembly Rooms. The attendance was large and fashionable. It is unnecessary to eulogize the playing of Mr. Linter, or to allude in terms of commendation to the simple and yet impressive style which characterised Mrs. Linters' vocalization. They have, doubtless, found their reward in the enthusiasm of their friends, who attended in numbers sufficient to bear testimony to their professional rank.—*Cheltenham Journal.*

STEWARDS FOR HEREFORD FESTIVAL, 1864.—The following is a list of the noblemen and gentlemen who have undertaken the stewardship for 1864: The Right Hon. The Lord Bateman, Lord-Lieutenant (2nd time). The Right Hon. The Earl Somers. The Right Hon. and Ven. The Lord Says and Sele, D.C.L. (2nd time). The Right Hon. The Lord Northwick. The Hon. and Rev. G. H. W. G. Herbert, Clun (2nd time). The Hon. Colonel Windsor Clive, M.P., Hewell Grange, Bromsgrove. The Hon. P. G. Wyndham, M.P., 44, Belgrave-square, London. Sir V. Cornewell, Bart., Moccas Court (2nd time). Sir W. Curtis, Bart., Cainham Court (3rd time). Sir J. Russell Bailey, Bart., Glanusk-park. Admiral Sir T. Hastings, C.B., Titley Court (2nd time). J. K. King, Esq., Staunton-park (2nd time). H. Mildmay, Esq., M.P., Gayton Hall (2nd time). Colonel Clifford, M.P., Lancilio (2nd time). G. Clive, Esq., M.P., Perrystone (2nd time). G Hardy, Esq., M.P., Hemsted-park, Staplehurst. The Mayor of Hereford, E. Pateshall, Esq., Pool, House. J. H. Arkwright, Esq., Hampton Court (4th time). R. Arkwright, Esq., 3, Eton-place, West, London. F. L. Bodenham, Esq., Hereford (2nd time). Rev. J. Burdon, English Bicknor. W. H. Cooke, Esq., Q.C. 42, Wimpole-street, London. Rev. G. Cornewall, Moccas. Rev. G. Devonport, Foxley. T. Evans, Esq., Sufton Court (2nd time). J. Freeman, Esq., Gaines (2nd time). Rev. E. Hampden, Cradley (2nd time). Rev. E. B. Hawkshaw. Weston (2nd time). R. Hereford, Esq., The Moor (2nd time). T. Heywood, Esq., jun., Rockfield. Rev. T. Hill, Felton. C. W. Hoskyns, Esq., Harewood. Rev. E. Hewells, Costos of the College. Rev. W. Hulme, Brampton Abbotts. Rev. Canon Huntingford, Hampton Bishop (2nd time). Rev. Prebendary Johnson, Byford (2nd time). R. Johnson Esq., Hereford. Rev. H. C. Key, Stretton (2nd time). R. Lee Warner, Esq., Tiberton Court. B. Leighton, Esq., Loton-park. Rev. T. J. Longworth, Bromfield. J. Phillips, Esq., Brynygwyn. Rev. Prependary Poole, Hentland (2nd time). Capt. Manley Power, Hill Court. R. Webb, Esq., Donnington Hall (2nd time).

MONDAY POPULAR CONCERTS.

ST. JAMES'S HALL.

ONE HUNDRED AND THIRTY-NINTH CONCERT.

MONDAY EVENING, DECEMBER 21, 1863.

FOURTH APPEARANCE OF

MADAME ARABELLA GODDARD.

LAST APPEARANCE OF

M. LOTTO.

PART I.

QUARTET, in D minor, No. 16, for two Violins, Viola and Violoncello . *Haydn.*
M. LOTTO, Herr L. RIES, Mr. H. WARE and M. PAQUE.

SONG, "The Wanderer" (by desire)—Mr. SANTLEY . . . . *Schubert.*

SONG—Madame RUDERSDORFF.

SONATA, in C major, Op. 24, Pianoforte alone (repeated by desire)
—Madame ARABELLA GODDARD. . . . . *C. M. von Weber*

PART II.

GRAND SEPTET, in D minor, for Pianoforte, Flute, Oboe, Horn, Violin, Violoncello and Double Bass . . . . *Hummel.*
Madame ARABELLA GODDARD, MM. ROCKSTRO, BARRET, C. HARPER, H. WARE, C. SEVERN and PAQUE.

SONG, "O rudder than the cherry"—Mr. SANTLEY . . . . *Handel.*

CAPRICCIO, "La Trille du Diable," for Violin, with Pianoforte Accompaniment—M. LOTTO . . . . . *Tartini.*

SONG, "Now the dreary Winter flies"—Madame RUDERSDORFF . *Mendelssohn.*

QUARTET, in E flat, for two Violins, Viola and Violoncello . . *Mendelssohn.*
M. LOTTO, Herr L. RIES, Mr. H. WARE and M. PAQUE.

Conductor - MR. BENEDICT.

To commence at Eight o'clock precisely.

NOTICE.—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave *either before the commencement of the last instrumental piece, or between any two of the movements*, so that those who wish to hear the whole may do so without interruption. Between the last vocal piece and the Quartet for two Violins, Viola, and Violoncello, an interval of FIVE MINUTES will be allowed.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s.; To be had of Mr. AUSTIN, at the Hall, 28 Piccadilly; Messrs. CHAPPELL & Co., 50 New Bond Street, &c., &c.

NOTICES.

To ADVERTISERS.—*The Office of* THE MUSICAL WORLD *is at* Messrs. DUNCAN DAVISON & Co's., 244 *Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as Three o'Clock* P.M., *on Fridays—but not later. Payment on delivery.*

To PUBLISHERS AND COMPOSERS—*Music for Review must be forwarded to the Editor, care of* Messrs. DUNCAN DAVISON & Co., 244 *Regent Street.*

To CONCERT GIVERS.—*No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in* THE MUSICAL WORLD.

TO CORRESPONDENTS.

ENQUIRER.—Miss Alice Raymond is now, we believe, studying in Italy, at Milan.

MR. JOHN CHESHIRE.—Next week.

MR. E. SHELTON will hear from us shortly.

DEATH.

On the 12th inst., Mr. CHARLES GODFREY, Bandmaster of the Coldstream Guards, aged 73.

On Sunday the 13th inst., SIGNOR BEGREE, aged 79.

On Wednesday evening, 16th inst., MR. J. BRANDARD, the well-known Chromo-Lithographic Artist.

The Musical World.

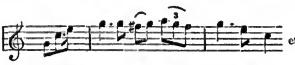
LONDON: SATURDAY, DECEMBER 19, 1863.

WHEN Spohr* went to Vienna in 1812, he wrote as follows, concerning Mayseder and Rode :—

"I had, therefore, every reason to be perfectly satisfied with my reception as a professional man in Vienna. In private circles, where I met not only the violinists already mentioned, but also the most distinguished one belonging to this capital, namely, Herr Mayseder, and where I had to compete with them all, my efforts found the same especial appreciation and attention as elsewhere. There was always a discussion as to who should begin, for every one wanted to be the last, in order to eclipse those who had preceded him. As for myself, however, being, as a rule, far more fond of playing in a sterling quartet than performing a solo, I never refused to begin, and, by my own peculiar mode of reading and executing the classical quartets, always managed to command the appreciation and attention of the company. When each of the others had ridden his particular hobby, I remarked that the company were more partial to such compositions than to classical music, so I selected, at the end, one of my difficult and brilliant *Pepporris*, and generally succeeded in surpassing my predecessors even in *bravura* of execution.

"At these frequent opportunities which I enjoyed of hearing Rode, I became more and more convinced that he was no longer the perfect violinist of former days. From the constant repetition of the same compositions over and over again, a mannerism, bordering upon caricature, had gradually wormed its way into his style of play. I had the effrontery to hint this, by asking him if he had altogether forgotten how he played his compositions ten years previously. Nay, I carried my impertinence to such a pitch, as to open the Variations in G major, and to say I would play them for him exactly as I had heard them played by him ten years before. After I had finished, the company burst out in expressions of great delight, and Rode, himself, for the sake of appearances, was obliged to bestow a bravo on me; but it was evident that he felt hurt at my want of delicacy. He was quite right. I was soon ashamed of what I had done, and mention the occurence now only to show what confidence I then had in my powers as a violinist."

Mayseder, like his master, Schuppanzigh, was a most admirable quartet-player, as has been already mentioned. But the quartets he composed himself have been consigned to oblivion—in the opinion of the *Niederrheinische Musik-Zeitung*—very undeservedly, "a fact which," according to that journal, "would soon be proved if any one of the many Quartet-Associations existing in large and small towns would condescend to perform his Quartet in D major, or his Quintet in E flat. Just in the same way"—adds our contemporary—"a concert-giving violinist might produce a greater effect with Mayseder's variations, celebrated in their time, on the theme (I cannot now recollect the key†) :—



variations which Spohr, too, was fond of playing at Soirées, than with a great deal of figure and trill display *à la Tartini*, provided they were performed with Mayseder's tone and delicacy of expression."

In the years 1814—1820, the Concerts of Chamber-Music, given by Mayseder, at Vienna, with Hummel, and also, with Moscheles, were invariably well attended, and known by the name of the "Ducat-Concerts."

Since reference has been made to the Vienna of the time of the Congress, an interesting anecdote, also taken from Spohr's *Autobiography* (P. 215), concerning an opera, of that period, the music of which was by Hummel, may not be out of place :—

* *Autobiography—Vol.* 1, *Page* 179.

† The original key was A.—ED. M. W.

"In addition to Mozart's two operas (*Don Juan* and *Die Zauberflöte*) a third, a new national opera, the music by Hummel, achieved a long run, thanks to a strange circumstance, such as will, probably, never occur again. It was called *Die Prinzessin Eselshaut* (*Princess Donkey's-skin*) and, as far as concerned the *libretto*, was so wretched a piece of patchwork, that, despite the pleasing music, five or six pieces of which were greatly applauded, it was, at the conclusion, unanimously damned. In consequence of this, and in conformity to the Vienna custom, it was shelved. Hummel conducted, and said, quite resignedly, to myself, who, out of respect for him, led: "That is something else on which all my work is thrown away." The following evening, another piece was to be put up, but, on account of the illness of several members both of the operatic and of the dramatic company, it was impossible to select one, and the management was, therefore, compelled, even at the risk of a disturbance in the theatre, to repeat the opera. Precisely on account of the expected disturbance, the theatre was very full at night, and the piece was again hissed after each act and at the conclusion. The music, however, was more applauded than on the first night, and, after the hissing had ceased, at the conclusion of the piece, the composer was even called for and applauded. As the indisposition of the invalid artists still continued, it was necessary to hazard a third trial, which went off pretty much in the same way as the preceding one. But the opposition to the piece itself was less, while the music gained still more admirers. The management was now able to go on with it quietly, and, as the few following representations, there was always a tolerable number of fresh spectators. At last, it became the fashion to go to the theatre, abuse the piece, and praise the music. Hummel quickly profited by the circumstance, and published a pianoforte selection of the most popular pieces. The selection went off rapidly. Thus his work was, after all, not thrown away, as he had feared it would be, on the first night!"

"Pixis"—we are reminded by the *Niederrheinische Musik-Zeitung*—was not so fortunate with his opera of *Der Zauberspruch*. This was sacrificed to the worthlessness of the *libretto*, and not even the music, though containing some very excellent pieces, could keep it above water." *Der Zauberspruch* furnished occasion for a genuine piece of Viennese wit. A friend of the composer, who had not been able to attend the first performance, asked some one who had been present: "Well, what do they say of the opera by Pixis?"—"*Nix is*" ("It is nothing") was the reply.

*** *Apropos*, of Mayseder, a correspondent (whose authority is unimpeachable) writes—"The article on Mayseder, translated from the *Recensionen*, which appeared in last week's M. W., is wrong in several of its statements. Neither Ernst, nor Joachim, was ever Mayseder's pupil. The master of these illustrious fiddlers was Joseph Böhm, professor at the Conservatorium in Vienna. Vieuxtemps studied under De Beriot, and Laub was a pupil in the Conservatorium of Prague, where Herr Mildner is professor. Whether they had also lessons from Mayseder (I mean Vieuxtemps and Laub), I am unable to say; but I strongly apprehend not. *Voilà que d'un seul coup j'enlève beaucoup de gloire à Mayseder. Mais cédez (Mayseder) à la verité avant tout.*"

GROKER ROORES.

To the Editor of the MUSICAL WORLD.

SIR,—The Monday Popular Concerts have long since resolved themselves into one of the acknowledged and fixed Musical Institutions of the country, and no one who has marked the means by which they have become established will be inclined to doubt their permanency. The direction, indeed, has been able and energetic in an eminent degree from the commencement. No entertainments ever given in the metropolis have been carried on in a more liberal spirit, or with a more worthy object in view. Of course all speculations—even those devoted to the loftiest purposes of Art—merge into money transactions; and I have no reason to suppose that Mr. Arthur Chappell has less liking for a full purse than his neighbours; but there are various modes of enterprising, and I am of opinion that the director of the Monday Popular Concerts has proved himself disinterested as well as munificent in his management. It has been his invariable endeavour to bring together not merely the best executants that could be obtained in this country, but out of it; and I need only allude to such performers as Madame Arabella Goddard, Mr. C. Hallé, Herr Joseph Joachim, Signor Piatti, Mr. Lazarus, and other eminent artists, as appearing together on the same night, to prove the truth of this assertion. But the executants alone, no matter how eminent their names, would not have made the reputation of the Monday Popular Concerts if the ground upon which they worked had not been solid and enduring. It was Mr. Chappell's determination from the commencement to regulate his entertainments on the principle of having the best music played by the best performers. "Best" in music is a synonyme for "classical," and for the first time in the history of the art in this country an attempt was made to popularise the chamber compositions of the great masters—with what success all the world knows. Nor indeed was much *finesse* employed, or required, to bring the public—the *profanum vulgus*—to St. James's Hall, to hear the trios, quartets, sonatas, &c. &c. of Haydn, Mozart, Beethoven, Dussek, Spohr, Mendelssohn, and others, which previously had been only essayed in the rooms of small associations and societies organised for the purpose—like the Quartet Association and the Musical Union—and of which the "outside" members of the musical community were as ignorant as they were of Sebastian Bach's *Passions-Musik* or Handel's Italian operas. The only artifice used, indeed, was the combination of vocal music with instrumental, and making the former of a lighter character than the latter—to create, as may be supposed, a contrast. That no musical institution ever wrought so much good for good music in the same space of time may without hesitation be admitted, and I feel assured that the Art at this moment could better part with any other establishment in the country than the Monday Popular Concerts. Not only have the quartets, &c., of the great masters been made familiar to the people—for such is the proper designation of the audiences at the Monday Popular Concerts—but the resources of the pianoforte have been vastly enlarged, and treasures unheard of brought to light. But for the Monday Popular Concerts the later sonatas of Beethoven, in spite of the commendable exertions of our Goddards and our Hallés, would not have stood a chance of being known to the crowd of music lovers, and some of the finest compositions of Clementi, Dussek, Steibelt, Woelfl, &c., would have been allowed to waste their sweetness in the rooms of striving associations or the chambers of lonely students. In brief, all that could be done to recommend the chamber compositions of the great masters to the general public has been done by the Monday Popular Concerts, and the general public have rewarded their efforts by support and patronage, the best of all possible ways of showing gratitude.

I wish I could say as much for the vocal music as for the instrumental. But this is not possible. At times, indeed, the music and singing are above reproach; but too often the choice of pieces is scarcely worthy association with the rest of the selection. Under all circumstances the vocal music must, to a certain degree, be held subordinate, but as there are four pieces for the voice in each programme, a sufficient degree of importance is not always attached to their quality. Better far dispense with vocal music altogether than that it should be, under any pretext, of an inferior kind. When I hear a quartet by Mendelssohn or a sonata by Beethoven played to absolute perfection, my ears

are less favourably disposed to listen to songs, or duets of even average merit. A word to the wise is sufficient, and I believe I am right in estimating Mr. Arthur Chappell as one who does not close his ears to good counsel, or refuse to follow it when he has reason to believe in its efficacy.

RIPPINGTON PIPE.

P.S.—I return you Mr. French Flowers' note, in which I can perceive nothing that calls for a reply from me. Indeed I did not anticipate a response from Mr. Flowers when I wrote my letter. I was merely congratulating the world on the result of his new discovery, which promises to achieve one of the greatest reformations of modern times.

NO sooner have we wound up one year's Festival than its successor is initiated. It was only a fortnight ago that we announced the final closing of the accounts of the Worcester Festival of 1863, and now we have to report a very successful commencement of the Hereford meeting of next year. The plan of increasing the number of stewards has been found to work so well that we learn it is to be followed at Hereford. At the last Hereford meeting there were 26 stewards, but it is proposed to increase the number next year to 50. That at least this number will be obtained is quite certain, seeing that already no less than 45 gentlemen have undertaken the responsibility. We understand the formal consent of the Dean and Chapter to the use of the Cathedral for the oratorios has been given, and as restorations are now completed, no doubt this fact will form an inducement to many visitors from a distance. The position of the orchestra is to be changed from the east to the west end of the nave: if placed in the old position, the gorgeous screen between nave and choir would be hidden. This plan will open up the whole interior of the edifice, and both transepts will be available for auditors. At the Shirehall great improvements have been made. A first-rate orchestra has been erected beyond the old room, which is now well proportioned. Mr. G. Townshend Smith, the unwearying hon. sec. and conductor of the Hereford Festivals, on whom the onus of the preparations rests, speaks sanguinely of the prospects of next year's meeting, which will no doubt be upon a much more extended scale than hitherto.

TO HENRY SMART, ESQ.

SIR,—Having recently observed, in one of your songs (I forget the name of it), a certain passage (my memory has not retained the passage), tinted with a faint hue of Wagneriam, I make bold to ask you a question. I am perplexed with an opera called *Tristan und Isolde*, words and music by Herr Richard Wagner. If Rossini had to turn *Lohengrin* upside down, he must stand on his head before *Tristan*. An early love, still unextinguished, for that curious old composition, *Morte Arthure*, about the origin of which its latest editor—Thomas Wright, Esq., M.A., F.S.A.—seems (probably not having read the French books) to know as much as Sir Walter Scott and no more than Robert Southey, moved me to purchase Wagner's opera, while staying a day or two at Leipsic. The name of Tristan, or, as we have it, Tristram, and the name of Isolde, or, as we have it, Isonde, were enough to tempt me, without inquiring about the quality of the music. The "harper passing all others," the sportsman who "began good measures of blowing of blasts of venery and of chase, and of all manner of vermeins," the valiant Cornish knight when all Cornish knights were reputed cowards, was always a favorite hero of mine, as the beautiful daughter of King Anguish, the unfortunate wife of King Marke, the philtre-struck mistress of Sir Tristram—La beale Isonde, in short—was always a favorite heroine. I preferred them to Sir Launcelot and the King's wife of Orkney. I preferred them even to Sir Launcelot and Queen Guenever. The very idea of Tristram and Isonde being made the subject of an opera caused my mouth to water, if not to wine. But for the present I must desist. I am overpowered with my subject, to which, however, a week's repose may enable me to re-invite your attention. Meanwhile, I am, Sir, yours,

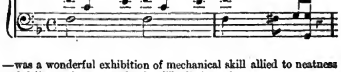
DISHLEY PETERS.

Tadcaster, Service Tree and Sable, Dec. 17.

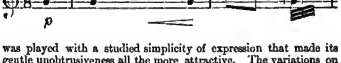
MONDAY POPULAR CONCERTS.

At the 138th Concert (Monday) Beethoven's Septet was repeated, the same success attending it as on the occasion of its first performance, by the same players (Messrs. Lotto, H. Webb, Paque, C. Severn, Lazarus, C. Harper and Winterbottom). This gorgeous work cannot be heard too often. It elevates no less than it delights its hearers. Equally successful was the solo sonata—Woelfl's *Ne Plus Ultra*, which Madame Arabella Goddard has revived so effectually that it is not likely soon again to be forgotten, and which she now performed for the fifth time. Her execution of the first *allegro*, with its perplexing traits of double notes—announced at once in the opening theme:—

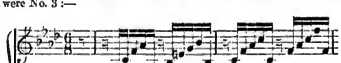
—was a wonderful exhibition of mechanical skill allied to neatness and delicacy the most refined. The little *andante*:—



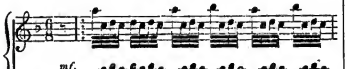
was played with a studied simplicity of expression that made its gentle unobtrusiveness all the more attractive. The variations on "Life let us cherish" (Mozart's, or not Mozart's, perhaps Dr. Ludwig Ritter von Köchel can inform us) were, as usual, the crowning point of the performance. The audience were delighted with one and all of them, as they flowed from the ready fingers of the gifted young artist; but, perhaps, the most strikingly effective were No. 3:—



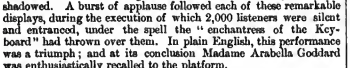
which resembled the weird-like strains of an Æolian harp, capriciously played upon by the breath of a wandering night-wind; No. 6:—



in which the octaves were struck off with a velocity only comparable to the sureness with which everyone of them obeyed the impulse of the pianist's unerring fingers; No. 7:—

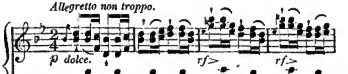


"a dream"—to use a metaphor which tempted us when writing of the same performance of the same sonata last year—"of twittering birds, awakening in their nests at the top of distant trees, just at the break of morning;" and No. 8:—



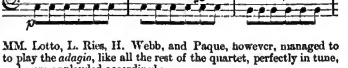
in which one of the daring feats of modern "virtuosity" is foreshadowed. A burst of applause followed each of these remarkable displays, during the execution of which 2,000 listeners were silent and entranced, under the spell the "enchantress of the Keyboard" had thrown over them. In plain English, this performance was a triumph; and at its conclusion Madame Arabella Goddard was enthusiastically recalled to the platform.

At the beginning of the second part Madame Goddard played with M. Lotto (for the first time), Dussek's delicious Sonata in B flat—the first of the two, Op. 69. This sonata when first performed in St. James's Hall, at the Monday Popular Concerts, on June 27, 1859 (by Arabella Goddard and Joseph Joachim), produced an impression not readily to be effaced, upon one of the vastest audiences ever assembled in a music-room. The idea of publishing some of the most genuine and interesting "revivals" that mark the progress of the Monday Popular Concerts is to be commended; nor could the "Library*" have been inaugurated more auspiciously than by one of the freshest and most sparkling compositions of Dussek. The sonata in B flat is charming from end to end, grateful alike to pianist and violinist, and offering no particular difficulty to disturb the equanimity or endanger the *amour propre* of either. Nevertheless, it is not for that the less brilliant and effective. Dussek, like Mozart, could write showy music—music flattering, while not taxing, to the performer—without passing the limits of ordinary mechanical display. This highly interesting sonata is an instance in point, and, in addition, abounds with graceful flowing melody, with rich (never pedantic) harmony—displaying all those qualities, in short, which make the music of its composer (when he wrote up to his own standard of excellence) so attractive to executants and so delightful to hearers. To say nothing of the first two movements—the *Allegro* and *Adagio* (romantically styled *Les Soupirs*)—the Sonata in B flat exhibits Dussek at his best, on his very strongest ground—the *rondo*. The *finale* (*allegro non troppo*) is a little *chef d'œuvre*, quite worthy to be mated with the *rondo* in the *Military Concerto*, the last movement of the *Plus Ultra*, and other happy examples of the composer's exquisite vein of fancy in this direction. What puzzles us—and, on reflection, must puzzle any one used to reflect on such matters—is, how such a work can have been so long forgotten, so long allowed to lie *perdu*. And this more especially inasmuch as there is not a turn in it, from one end to the other, which is either commonplace or trite. The whole sonata is as young and vigorous as if it had been made but yesterday, its beauty as bright and unfaded as that of a buxom maiden of twenty summers. The sonata was as successful as ever, the *rondo*—with its quaint and lively theme:—



—as irresistible and as rapturously applauded.

The quartet (at the end of the concert) was Mozart's No. 6, the last of the Haydn set, beginning with that mysterious *adagio*, which so much annoyed Sarti as to cause him to exclaim—"*Si può far di più per stonare gli professori!*"* :—



MM. Lotto, L. Ries, H. Webb, and Paque, however, managed to to play the *adagio*, like all the rest of the quartet, perfectly in tune, and were applauded accordingly.

The vocal music was good. Madame Rudersdorff introduced two novelties, viz., Schubert's grand sacred song, "Die Allmacht" ("Gross ist Jehova der Herr"), and the charming song of Margaret at the spinning wheel ("Il ne revient pas"), invariably, but injudiciously, omitted, at both our Italian Operas from the fourth act of M. Gounod's *Faust*; while Mr. Sims Reeves gave "Deeper and deeper still" (with "Waft her, angels"), from *Jephthah*, as he alone can give it, and in the second part won the customary *encore* in Mendelssohn's bright and delicious "Huntsman's Song," which he graciously repeated.

At the next concert Hummel's Septet and Weber's Sonata in C major (Madame Arabella Goddard) are both to be repeated "by desire."

MASTER H. FREDERICK COHEN, a young and clever pianist, gave a performance at the Concert Room of Her Majesty's Theatre on Thursday morning, playing selections from Bach, Mendelssohn, Henselt, Kittle, Thalberg, and Benedict, besides a MS. composition of his own. He was assisted by Miss Emma Heywood and Mr. Renwick (vocalists). Particulars in our next.

NATIONAL CHORAL SOCIETY.—The Christmas performance of the *Messiah* was given on Wednesday evening, with Miss Emily Spiller, Miss Palmer, Mr. Sims Reeves, and Mr. Thomas as solo vocalists. Hall (Exeter) crowded.

ROYAL ACADEMY OF MUSIC.—The fourth concert (Michaelmas Term) took place on Saturday afternoon at the Hanover Rooms. Full report next week.

MR. BENEDICT leaves London on Tuesday for Berlin, to assist at the first performance of his *Rose von Erin* (*Lily of Killarney*) at the Royal Opera.

MR. HENRY LESLIE'S first Subscription Concert took place on Thursday evening at St. James's Hall. Full particulars in our next.

MR. HOGARTH, the accomplished musical critic, is, we are happy to inform our readers, recovering from the effects of the severe accident he met with last week.

MR. J. K. LORD.—This talented gentleman, having received a government appointment, has announced the last performance of his entertainment, for the benefit of the treasurer, on Monday next.

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* Dussek's Sonata in B flat, for Pianoforte and Violin, forms No. 1 of the "Monday Popular Concert Library"—Instrumental Department—published by Chappell and Co., 50 New Bond Street.

* "Can more be done to put the players out of tune?"

SACRED HARMONIC SOCIETY.

The Christmas performances of *The Messiah* have begun. Perhaps there was never a denser crowd of people squeezed into Exeter-hall than at the first, on Friday, the 11th inst. when the members of the Sacred Harmonic Society put forth all their strength to do honor to the sacred masterpiece of Handel. It was not only, in the sublime strains of "Hallelujah" and "worthy is the Lamb" that the chorus excelled, but equally in those pieces which, if less overpoweringly grand, are of not less consequence to the general design. From among the latter we may especially single out "He trusted in God," the reading of which claims unqualified praise. Where such unexceptionably good singing can be relied on, it may fairly be asked on what grounds it is deemed expedient to leave out that short but graphic chorus, "The Lord gave the Word; great was the company of preachers," which separates the bass air, "Thou art gone up on high" (also omitted) from the *soprano* solo, "How beautiful are the feet." This chorus is an essential link in the chain of argument, it being precisely the "company of preachers" that furnishes the theme for the solo:—

"How beautiful are the feet of them that preach the gospel of peace and bring glad tidings of good things?"

The chorus is neither more nor less than an introduction to the air—which, as we have hinted, is simply an apostrophe to the preachers of whom the chorus makes mention. *The Messiah*, indeed, is one of the few works by Handel so carefully planned and consistently worked out that it is dangerous to meddle with any part—whether for the purpose of addition or omission. The first appearance of Mr. Sims Reeves for a somewhat lengthened period at the concerts of the Sacred Harmonic Society—from which the lovers of sacred music, the most constant patrons of the institution, would never willingly see him absent—imparted an extra interest to this Christmas performance of *The Messiah*; and, as if to celebrate his return, Mr. Sims Reeves sang with such uniform excellence as to make the solo parts of the oratorio vie in significance with the choral. From "Comfort ye my people" and "Every valley" to "Thou shalt break them," the last solo for tenor, there was no passage to select as superior to the rest. The divine recitatives and airs in the Passion, however—"All they that see Him," "Thy rebuke hath broken his heart," "Behold and see," "He was cut off," and "But Thou didst not leave his soul in Hell" (now, happily, no longer separated, as formerly from the context, by being allotted to a *soprano* voice)—must always stand out from the rest as evidence of the singer's intellectual powers; and these were delivered by Mr. Sims Reeves with a pathos and depth of sentiment worthy the theme and worthy a musical setting of the theme which it would be difficult to approach, hopeless to rival. The conclusion of "Thou didst not leave" was followed by a burst of applause impossible to repress under any circumstances, and in which really we were unabled to see the slightest impropriety. The *soprano* music fell to Mademoiselle Parepa, who in the essentially brilliant air ("Rejoice greatly") is always heard with pleasure, but who on this occasion charmed every one by her singing of "How beautiful are the feet" (*obbligato* flute, Mr. R. S. Pratten), if she did not emulate the ineffable calmness of Madame Clara Novello on the one side, or the subdued fervor of Madame Goldschmidt-Lind on the other, in "I know that my Redeemer liveth." In the *contralto* airs (including, according to now re-established tradition, "But who may abide the day of His coming?") Madame Sainton-Dolby was, as usual, perfect, her "He was despised" more especially being the essence of expressive devotional song. The bass music in the first part was intrusted to Mr. Renwick (as yet an inexperienced Handelian)—in the second part to Mr. Patey, who in "Why do the nations," given with admirable fluency and correctness, at once enlisted the favor of the audience, and subsequently in "The trumpet shall sound" (with Mr. T. Harper's inimitable accompaniment) confirmed the good impression he had made. Mr. Patey with this, perhaps, his first favorable chance, may be said to have established his claim to acceptance as a thoroughly competent singer in oratorio. Mr. Costa conducted; Mr. Brownsmith was at the organ; and altogether the performance was one of more than average merit, even for the Sacred Harmonic Society.

Last night *The Messiah* was repeated, with the same principal singers.

MUSIC IN HAMBURGH.

On the 26th ult., a performance of Handel's *Messiah* took place, in the large church of St. Michael, in aid of the funds for erecting the tower of the new St. Nicholas church. The executants were unusually numerous, and the result, both artistic and pecuniary, was highly satisfactory. More than three hundred persons were employed in the orchestra and chorus, Herr Ludwig Deppe conducting. The concourse was extraordinary. The task of obtaining a seat was attended with peculiar difficulties, the hundreds of persons who had been waiting in the street before the doors of the church, for nearly an hour, finding, when they at length obtained admittance, a great number of the seats below and in the choirs already occupied. What road the favoured occupants had taken we cannot say. The *Messiah* is not given very often. The first performance here was got up, between the years eighty and ninety of the last century, by J. Adam Hiller; while the next was that under Grund and Clasing, after the delivery of the country from French domination, on the 7th and 9th September, 1818. In addition to the fame of the oratorio; and to the purpose to which the proceeds were to be devoted, great attraction was exercised by the cast of the solo parts, and especially by the knowledge that our countrywoman, Therese Tietjens, had not hesitated coming over from London at this unfavourable season, and making a disinterested sacrifice in behalf of her native town, and the newly-built church of St. Nicholas. As, too, Mad. Joachim, formerly Madlle. Weiss, and Herr Julius Stockhausen had undertaken the *contralto* and bass parts respectively, while Herr Brunner, of the Stadtheater, had accepted the tenor, the public were entitled to expect something unusually good, and hundreds of spectators in the spacious church were willing to stand and hear not only the "Hallelujah" (as in England,) but the entire oratorio. That more than ordinary interest should attach to the appearance of Madlle Tietjens was natural; this may, perhaps, justify the fact that the honoured artist was allowed to open the proceedings, and that the first tenor larghetto: "Trüstet Zion" was confided to the soprano. The effect of her grand voice, of its pure intonation, its fullness of tone, and the swelling power of the sustained *e*, as a human organ first resounded in opposition to the orchestra, was wonderfully moving, and we feel convinced that Handel himself would, under the circumstances, have sanctioned the change of voices.* Besides, in Handel's oratorios, we are never certain whether he intended the higher part for the *soprano* or the tenor, or the lower part for the contralto or the bass, in the airs and recitatives. The various editions of the score as well as the accounts of the performances in his lifetime prove that, in the distribution of the solos, Handel regulated his course, probably, by the capabilities of the vocalists at his disposal, because, in many parts, we find only "a voice," without any direction as to the kind of voice, written before solos. It is not to be supposed that Handel allowed himself, for the sake of the words, to be influenced by æsthetically-dramatic reasons in the choice of a male or female voice; he was too near the Italian *castrati* period for this, and, however strikingly and faithfully he otherwise knew how to render the spirit of each vocal piece conformable to the spirit of the words, he was, as is evident from Chrysander's book, often guided by purely musical considerations and even by the virtuosity of the singers. We, it is true, should do well when distributing the airs, sometimes sung by a male, and sometimes by a female voice, to pay regard also to the nature of the text, as when in *The Messiah* for instance, the recitative and air, No. 5, in D minor: "Ich bewege den Himmel und die Erde"—and: "Wer besteht, wenn er erscheint wie des Läuterers Feuer," are given to the contralto, while in other editions they are cast to the bass, it being evidently more appropriate for the latter, a fact of which no one will entertain any doubt when hearing these pieces well sung. Contrary to the course pursued at other performances in Germany, the air, No. 17, in B flat major: "Erwache zu Lobsang der Wonne" (generally given to the tenor) was sung by the soprano; No. 18, recitative: "Dann thut das Auge des Blinden sich auf" (generally given to the tenor) was sung the contralto; No. 19, the air 12-8, B flat, for the first half was sung by the contralto (generally given to the tenor or soprano), and by the soprano for the second half; No 28, "Die Schmach bricht ihn" (generally given to the soprano) was sung by the tenor, as was No. 29: "Schau hin." (The last is usually cast in the same way in England also.) The oratorio was curtailed by the following omissions, chorus

No. 7, "Er wird sie reinigen;" chorus No. 24, fugue; "Durch seine Wunden" recitative. No 26, and chorus No. 27: "Er trauet: Gott, der helfe ihm nun;" No. 33 and No. 34, recitative and chorus: "Lobsingt dem ewigen Sohn!" No. 35, Air for contralto; "Du fuhrest in die Hoh'; No. 40, Chorus, "Auf, zerreisset ihre Bande;" No. 50, Chorus, "Drum dankt Gott;" and No. 51, Soprano air, "Ist Gott für uns." The chorus and orchestra were impressed throughout by the high nature of the task confided to them, and was evident that they had seconded the conductor *con amore*. The magnificent voice of Mdlle. Tietjens, and the great skill she has attained in the management of it, imparted especial brilliancy to the performance, though some of her readings were not those accepted as canonical in Germany. Mad. Joachim, already a welcome guest, sang the contralto part in so simple and genuinely musical a manner that she could not fail to obtain the unanimous approbation of the audience. While Mdlle. Tietjens, on the other hand, made us acquainted with the so-called English "tradition," by singing, for instance, the air, "Er weidet seine Herde," etc., in a *tempo* less quick than that to which we are accustomed, Mad. Joachim sought to honour herself by honoring the work. It is difficult to believe that anyone could sing the airs: "Wer mag den Tag Seiner Zukunft erleiden," "Sie schallt, die Posaune," and all the rest, better than Herr Stockhausen. Herr Brunner manifested a praiseworthy desire to do justice to the tenor part, but it is too low for him. Thus the 26th November was in the annals of Hamburgh a Musical Festival Day long to be remembered.

The first lecture in the Athenæum was not well attended. We cannot understand how the subject selected by our visitor, Herr Array von Dommer, could be regarded with indifference. The love of music is general in Hamburgh, and "a characteristic description of this Art in Hamburgh" up to the commencement of the last century, must, at any rate, possess for every educated person an interest, from its connection with the history of civilization. People could not, certainly, foresee that Herr von Dommer's lecture would be so good. His observations comprised the state of music in Hamburgh, from its rise in 1692, up to its full development in 1703, and then to its decadence down to complete extinction in 1738. The lecturer maintained that the over-haste manifested in forcing music, after the system pursued with hot-house plants, was the cause of its fading so rapidly. Handel, Mattheson, and Kayser were painted in lively colours, and their influence well described.

BRESLAU.—On the 1st inst., Herr Richard Wagner conducted the concert of the Orchestral Union, when several of his own compositions were performed.

DRESDEN.—It has erroneously been announced that an opera entitled *Der Wahrsager*, by Herr Ferdinand Hiller, is to be produced here. Perhaps it is Rousseau's *Devin du Village*, adapted, a hundred years ago, for the German stage by Herr Adam Hiller, which is meant.

DRESDEN.—The Second Subscription Concert of the Royal Orchestra took place on the 14th ult., under the direction of Herr Rietz, when the following pieces were performed:—Lachner's "Suite;" Beethoven's *Leonore* overture, No. 1; Mendelssohn's overture, "Meeresstille und glückliche Fahrt," and Mozart's C major Symphony, with the Fugue. —The Singacademie gave, a short time since, under the direction of Herr Krebs, a performance of Mozart's *Requiem*.

CONSTANTINOPLE.—Great news for music in general, and great prospects for Italian Opera in particular, in the Modern capital. One evening, a week or two since, the Sultan took it into his head to pay a visit to the Italian Theatre and commanded the Princes Muzad-Effendi and Yousouf-Eddin-Effendi to accompany him. The façade of the theatre and the neighbouring houses were brilliantly illuminated, and immense was the excitement throughout the city.

MUNICH.—A new one-act comic opera, entitled *Der Vetter auf Bench*, has been produced with tolerable success. The music, by Herr Krempensetzer, gives proof of considerable talent, but is, unfortunately, wedded to a *libretto* the reverse of effective.—The first Odeons-concert was rendered especially interesting by the performance of two five-part songs composed by Thomas Morley, in 1595. They are full of charming melody, and contain nothing to indicate the early period of their composition. Herr Brückner, a member of the Royal Band, gave an Adagio and Rondo, by Vieuxtemps; Madlle. Stehle sang Mendelssohn's two "Suleika" Songs; and the orchestra performed Mendelssohn's A minor Symphony, and Cherubini's overture to *Faniska*.

PARIS.

(*From our own Correspondent*).

DEC. 15.

The Society of Concerts (Conservatoire) gave its first concert on Sunday last. The programme comprised the *Pastoral Symphony* of Beethoven, overture and fragments from Gluck's *Iphigénie en Aulide*, the pianoforte concerto of Mendelssohn in G minor, a scene from Rossini's *Siege of Corinth*, and the overture to Weber's *Euryanthe*. The concerto was played by Mdlle. Riemaury, pupil of M. F. Le Couppey, and received with great applause, most deservedly, I think. M. Deldevez, the well-known ballet-composer, conducted *pro tem*.

All is anxiety and preparation about the forthcoming *reprise* of *Moïse*, expected to take place about the end of the week. The parts are thus distributed:—Amenophis, M. Villaret, or M. Warot; Pharaoh, M. Faure; Moïse, M. Obiu; Osiris, M. Bonnesseur; Anaï, Mdlle. Marie Battu; Sinaïde, Mdlle. Taisy; Marie, Mdlle. Godfrend. The Parisian journals appear to attach much importance to the *début* of Mdlle. Battu in this opera. Judging from the young lady's antecedental achievements in London and Paris, I don't see how Rossini's music can be greatly affected by her performance. Mdlle. Fioretti will make her first appearance in the ballet in the third act. The new opera by Mermet, *Roland à Roncevaux*, it is now expected will be ready for production about the end of March. The greatest hopes are founded on this work. By the way, two operas of the name of *Roland* have already been produced at the Grand Opéra, viz., that of Lulli in 1685, and that of Piccini, in 1778—both successful. It is to be wished that the third will in its reception be to match On Saturday the first series of *Bals Masqués* was given, M. Strauss presiding in the orchestra.

The Théâtre-Italien is making little or no stir. *Cenerentola* was given last Sunday, with Madame Borghi-Mamo as Angelina. I was unable to attend, and only hear indifferent accounts of the performance. *Cenerentola* is one of Rossini's most exquisite comic operas—second to none indeed after the *Barbiere*, excepting perhaps *Comte Ory*—but it requires the finest singing and the most lively acting, which it would be hopeless to expect from the present members of the Italian opera in Paris. My first recollections of *Cenerentola* are connected with Malibran, Rubini, Tamburini, and Lablache, which cannot be easily effaced. Madame Lagrange and Signor Fraschini are giving their last representations—paving the way, as it were, for the return of Mdlle. Patti and Signor Mario, who are expected forthwith. Signor Fraschini has a strong party of supporters, and Madame Lagrange many admirers; but the coming of Mdlle. Patti and Signor Mario will, nevertheless, be hailed on all sides with acclamations, not that the Parisians like Lagrange and Fraschini less, but that they like Patti and Mario more. Signor Giraldoni has made his second essay as Henry Ashton in *Lucia*, and improved his position certainly, the performance being altogether better than that of the Count di Luna in the *Trovatore*.

Accounts from the Opéra-Comique state that the *Fiancée du Roi de Garbe* will not now be ready before the 4th or 5th of January. It is time indeed that something new should be introduced. The extraordinary representation given this day week (Dec. 8) for the benefit of dramatic authors and composers was a grand success, the receipts realising about 9,000 francs.

Les Trojens still runs a career of success at the Théâtre-Lyrique, played on alternate nights with Félicien David's *Perle du Brésil*. "One of the principal elements of the success of the *Trojens*," writes a Parisian journal, "is Madame Charton-Demeur, as the constituent (*constituti?*) element of the *Perle du Brésil* is Madame Miolan-Carvalho." Prettily distinguished, and in good set phrase! Prince Poniatowski is finishing an opera for the Théâtre-Lyrique, to be entitled *Lees Aventuriers*. Please circulate this important piece of intelligence as far and wide as you can.

MADAME GUERRABELLA made her *début* in *Lucrezia Borgia*, on Nov. 5th, at the Estelun Opera House, Matanzas (Cuba) and created quite a *furore*. Her success was unequivocal both as singer and actress. Mad. Guerrabella has also played in *Ernani*, *Norma* and *Les Huguenots*. From Matanzas, Madame Guerrabella goes to the Tacon opera, at Havanna.

THE SWEET LITTLE BLUEBELL.

The bluebells by the hedgewayside,
I gather as I go,
Along the road at eventide,
When the sun is getting low.
My love alone I think to please,
I pluck them all for her;
And seek them e'en amongst those trees
Of lofty springing fir.

And when I've gathered large and small
Amongst those bluebells sweet,
I take them to my love, yes all,
And lay them at her feet;
Then smiles I win my heart to cheer,
From her I love so well;
For to her mind the flower most dear
Is the little sweet bluebell.

WM. BROCK.

DR. RAHLES' LECTURE.—A lecture on the opera was delivered at the new Beethoven Rooms, by Dr. Rahles, on Wednesday evening, before his pupils and friends. Dr. Rahles epitomized the history of the opera, and in conclusion remarked with reference to the *music of the future*, that we were yet to expect the coming man, and he would assuredly be a German. Some illustrations were very well sung by a Madame Czerny, ranging from the song of the "Ass" to that of the "Lion" of the evening, the lecture concluding with a couple of songs of a neat character composed by the lecturer.—(*Communicated*).

MADAME BORDOGNONI, who lately married the well-known tenor, Mr. Walter Bolton, has been reaping golden opinions in Italy, in company with her *caro sposo*. At Padua especially, Madame Bordognoni, who made her *début* at the old Theatre (built in 1170), as Rosina in the *Barbiere*, created a genuine impression. In the lesson scene she introduced a *bolero* with which the audience were delighted. Mr. and Madame Bolton are in negociation for Rome during the Carnival. Offers have also been made them from Messina, Alexandria (Egypt) and other places. They will remain abroad during the whole of the winter season.

SIGNOR SIVORI.—This accomplished violinist having terminated his engagement with M. Jullien at Her Majesty's Theatre, has left London on an artistic *tour* in the south of France. Signor Sivori returns in April, and will remain during the season.

MISS KATE RANOF.—This promising young actress and singer has been specially engaged for the new Extravaganza to be brought out at Christmas at the Olympic Theatre.

FRANKFORT-ON-THE-MAINE.—Vieuxtemps is expected shortly, to play Beethoven's Violin Concerto at one of the Museum Concerts.

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A. AUSTIN, Sec.

MUSICAL SOCIETY OF LONDON.—SIXTH SEASON, 1864.—The following is the SCHEME for 1864:—Four Orchestral Concerts at St. James's Hall, on Wednesday evenings, January 27th, March 16th, April 20th, and June 15th. Two Orchestral Trials of New Compositions, and Two Soirées, at 24, Hanover Square Rooms, on Wednesday evenings, Feb. 24th and May 18th, and on Saturdays 17th and July 13th. Seventeen meetings for Choral Practice, on Tuesday evenings, commencing on the 12th January. Annual General Meeting, February 1st. Conductor of the Orchestra, Mr. ALFRED MELLON; Director of the Choral Practice, Mr. HENRY SMART. Annual Subscription, One Guinea. Member's Tickets are now ready for delivery by Messrs. CRAMER & Co., 201 Regent Street; where information relative to the admission of new members may be obtained.

CHARLES SALAMAN, Honorary Secretary,
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MADAME WEISS begs to announce that at the request of many friends she will resume her instruction in the Art of Singing. Applications relative to terms may be known at her residence, St. George's Villa, Gloucester Road, Regent's Park, N.W.

MADAME LAURA BAXTER will sing "THE FAIRY'S WHISPER," Composed by HENRY SMART, at Mr. Howard Glover's Concert, St. James's Hall, Saturday, 2nd January.

MISS EMMA HEYWOOD will sing "LOVE IS A GENTLE THING," from HOWARD GLOVER'S Popular Operetta of "Once too Often," at the Composers Grand Morning Concert, Saturday, 2nd January.

MISS F. DE COURCY being in Town for the Season, begs that all applications respecting Concerts or Tuition be made to her address—7 Sutherland Place, Bayswater, W.

MR. SIMS REEVES will sing BLUMENTHAL'S celebrated Song, "THE MESSAGE," at the St. George's Rifle Band Concert, in the St. James's Hall, January 5th.

MR. SANTLEY will sing "THE SULIOTE WAR SONG," composed by BRINLEY RICHARDS, at the Concert to be given by the St. George's Rifle Band, at St. James's Hall, Jan. 5.

MR. SWIFT WILL SING "A YOUNG AND ARTLESS MAIDEN," Composed by H. GLOVER; "SI TU SAVAIS" (Did'st thou but know), Composed by Mr. W. HALPE, at Mr. Howard Glover's Grand Morning Concert, St. James's Hall, Saturday, January 2nd.

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"SLEEP, SLEEP, MY BEAUTIFUL BABE."

The Poetry by the Late FATHER FABER, D.D.

The Music by WILHELM SCHULTHES.

"In two numbers back of our paper, we mentioned some musical compositions well adapted for the approaching holy season. We now inform our readers of a new Christmas Pastoral, which has only been published a few days, and which is likely to prove doubly welcome to lovers of sacred music, since the words are taken from an unpublished, and therefore quite unknown, hymn of the late Father Faber. Herr Schulthes, the conductor of the Oratory Choir has been fortunate enough to obtain a copy of the words and the permission of the Fathers of the Oratory to set it to Music. He has treated it as a song for mezzo soprano, and has produced a simple and very devotional composition, the merits of which will not fail to be appreciated, since the composer has so carefully studied to adapt his melody to the spirit of the words. The few bars of introduction on the pianoforte may serve to represent the pastoral music of the shepherds until the voice of the Divine Mother enters with the words—'Sleep, sleep, my beautiful Babe.' We are glad to see that the publishers, Messrs. Duncan Davison, have printed the whole Hymn at full length at the commencement of the piece. The song is known by its first words—'Sleep, sleep, my beautiful Babe.'"—*Weekly Register.*

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Composed and Dedicated to Miss BAKER, by ALBERTO RANDEGGER.

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Composed by E. MUZIO.

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"NEW YEAR'S EVE;" Introducing "Hark! the vesper hymn is stealing," "Adeste Fideles," and the Sicilian mariner's hymn." 3s.

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For the Pianoforte. Arranged by CARL VOGLER.

This fine march was played with great effect by the band of the Coldstream Guards under the able direction of Mr. Godfrey, at the grand banquet given to the Prince and Princess of Wales, at Northumberland House, and was repeated three times during the evening, by desire of H.R.H. the Prince of Wales.

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PROFESSOR WYLDE'S SECOND LECTURE AT GRESHAM COLLEGE.

(*Continued from page* 804.)

Last Monday I commenced my series of lectures with a discourse on "Form in Musical Composition." Although the subject is not yet exhausted the lecture this evening will necessarily bring the series to a conclusion in this term. I intend, therefore, to resume the subject on a future occasion, and will proceed now only so far as time permits. My object, as expressed at the commencement of my first lecture, is to show that the art of musical composition is an "imitative art," that the highest flights of genius, the most exalted conceptions of the beautiful, are only of use to the patient art laborer, to the imitator of acknowledged models of form and design; who, fluent in the power of expressing his conceptions, experienced and felicitous in the art of construction (by the exercise of his powers of imitation), becomes free to transmute the conceptions of the beautiful when they present themselves to his mind, and to convey to us such glimpses of ideal beauty as incline us to believe that inspiration is everything, and that art has little or nothing to do with the effect which in so remarkable a degree charms us. To show how art is necessary to the composition of music I likened the power of expressing the beautiful through it to that required by a painter or sculptor, who wished to create a form of supernatural beauty which he had seen in a vision. I showed how the unskilled artist would merely exhibit his incapacity of expression, in any attempt at describing the form he had seen, whilst the skilled artist, competent to delineate what ever he saw, or conceived, would, when more than natural beauty was revealed to him, produce a work as far above all his other works as the beauty revealed to him was above that of an ordinary kind. In like manner I showed that conceptions of the beautiful in music would be of more or less use to a composer, according as he possessed more or less knowledge of art.

Of the various forms which musical composition has assumed I showed that the "Song Form" was the earliest (not considering Gregorian chants as having any form); after which was invented the "Strict Fugue" or "Canon," out of which arose a form still adopted at the present day; then the "Motett Form," in which a "canto fermo," or plain-song, was selected and counterpoint added, from which originated our present "Part Songs," or harmonized airs for several voices, not Fugato, nor in Canon. We now come to the next form which sprung into use after the above, viz.: Recitative, "Musica parlante" or "speaking music." The use to which this form of music was applied, or rather the object of its invention, was to ally music to poetry without destroying the symmetry of the verse, as was the case in canons, or strict fugues and early motetts. A poet's idea of what was beginning to be felt as a want in musical forms at the end of the sixteenth century, in order to unite music to poetry, may be gathered from the following extract from Doni's Work on the Dramatic Art, printed and published at Florence:—"At the latter end of the sixteenth century, during all the rage for fugue, elaborate contrivance, and the labored composition of different parts without rhythm, grace, melody or unity of design, the lovers of poetry were meditating the means of rescuing her from musical pedants, who, with a true Gothic spirit, had loaded her with cumbrous ornaments, in order, as was pretended, to render her more fine, beautiful, and pleasing, after having lettered, maimed and mangled her." "Now, this is most likely the Phillippic of a rhyme-monger, but there is no doubt that poetry was sacrificed in all the "Musical forms" adopted up to the time alluded, viz.: in the canon, fugue, and motett form, in fact in every form, except in the early "Song Form," and as that could not accommodate itself readily to variable kinds of verse, it did not prevent the want being felt of a "form" to which we are about to allude, viz.:—the recitative, "Musica parlante," or speaking music. The prevalent idea at the end of the sixteenth century, doubtless, was that the supposed lost art of allying music to verse, as practiced by the Greeks, could be recovered. This, by the way, has always been a hobby in all musical periods; people will never be convinced that music, as practised by the Greeks, was not worth preserving. The recitative form was thus an invention intended to make up and atone for this supposed lost art. Giovanni Baptista Doni, a learned writer, to whom I have before alluded, and who published his work in 1763, says in his dissertation on the origin of stage singing, that the beginning of the seventeenth century was the era of musical recitation on the public stage at Florence. In this city resided Signor di Verno, an accomplished nobleman, particularly attached to the study of antiquity and to the theory and practice of music, to which he had applied himself for many years so closely that he became, for the time in which he lived, a correct and good composer. His house was the constant rendezvous of all persons of genius, and a kind of flourishing academy, where the young nobility often assembled to pass their leisure hours in laudable exercises and learned discourses, but particularly on musical subjects. Amongst this company sprang up a laudable desire to recover that art, of which the ancients related such wonders; and, it was particularly wished, in order to obviate the objections advanced (viz., that the present forms o music destroyed the poetry to which it was allied) that some species of "Cantilena or Melody" should be tried, by which the sounds should not be rendered unintelligible, nor the verse destroyed.

And so Vincenzio Galilei (encouraged by the Florentine nobleman to whom I have alluded) was the first who composed "cantilenas" for a single voice, having modulated that pathetic scene of Count Ugolino, written by Dante, which he sang himself to the accompaniment of a viol. After this he set in the same style the Lamentations of Jeremiah, which he performed before a devout assembly. Nevertheless, some persons (Doni naively remarks) laughed at the attempt to set the "Lamentations" of Jeremiah to music. It was this same Florentine nobleman who, in conjunction with two others, engaged Rinuccini and Peri to write and set to music a drama, which was privately performed in 1597, and entitled "Dafne." This is the first work of the kind of which we have any record. It was the commencement of opera, a drama wholly set to music, in which the dialogue was neither sung in measure, nor declaimed without music, but recited in simple musical tones, which did not amount to singing and yet was different from speech.

Now this kind of music (recitative) must not be confounded with that kind of chant, to which metrical verses were sung by the early minstrels. These minstrels were the successors of the ancient bards, and were called by our Teutonic ancestors "Scalds," which means "wonderers" and polishers of language. The origin of their art was attributed to Odin or Wedin, so ancient was it. There is no doubt that poetry with them was everything and music merely an inflexion of the voice, which we may designate a chant, and most likely was not over and over again, in fact, as often as there were verses to sing. Indeed how could epic poetry derive advantage from music? A poem like the Illiad or Œneid, if set to music, could not be sung on lengthened tones. It is only lyric poetry—ancient or modern, consisting of short effusions of passions or sentiment, that is capable of being set in measure, or to any lengthened tones. A narrative so sung, like the epic poems of the ancients by the bards, would have been utterly unintelligible unless sung, as we suppose they were, to a simple chant. When you hear therefore of poems being sung to music, previous to the invention of the recitative form, you will understand that speaking music of those days is not identical with that of the sixteenth century. Pulci, who is said by Crecembini to have sung his Morgante Maggiore at the table of Lorenzo di Medici in 1450, and is sometimes spoken of as a recitative singer, sang only like the earlier bards or rhapsodists, that is to say, he sang his poetry to a kind of chant.

Immediately after the invention of recitative, musical dramas were publicly performed. One called Euridice is supposed to be the first, or at all events the first of which we have any record. The libretto, or drama was written also by Rinuccini, and the music is composed by Peri and Caccini. It was performed at Florence in 1600, on occasion of the marriage of Marie de Medicis to Henry IV. of France. The poet, in his dedication to this work, which was printed, says:—"It is generally imagined that the tragedies of the ancient Greeks and Romans were entirely sung; but this noble kind of singing was not revived, or even attempted to my knowledge by anyone until now; and I used to think that the inferiority of our music to that of the ancients was the cause, till on hearing the compositions of Jacopo Peri as the Fable of Daphne, I wholly changed my opinion. This drama pleased so much that I have been encouraged to produce Euridice. The only copy of this opera that was to be met with used to be in the library of the Marchioness Renucini, a descendant of the author, at Florence. The recitatives in this work formed the models of subsequent composers of early Italian operas, as well as of Lulli. Figures are to be found over the Bass notes, as we use them, to express that to the Bass is to be added sounds at the Intervals indicated by the figures. In these early operas there was very little form of composition, besides the recitative form; the recitative was not used as an introduction to a song, quartett or chorus, but was the Alpha and Omega, the beginning and end, the sum and substance, of the opera. I purpose now to give a few specimens of early recitative, which, according to what I have just said, will also serve as an example of what opera was in those days.

Illustrations of early recitatives. The only melodic phrase in the "Song form" found in the opera of Euridice is contained in a bit of symphony at the commencement. The orchestra (according to Peri, who took part in the performance) consisted of a harpsichord, a guitar, a viol de Gamba, and a large flute, placed behind the scenes.

(*To be continued.*)

Frankfort-on-the-Maine—The programme of the second Matinée of Chamber Music, given by Herren Henkel, Becker, and Siedentopf, was thus composed:—Pianoforte trio, in E major, Haydn; Bach's Sonata, in B minor, for pianoforte and violin; and Schumann's Pianoforte Quartet, in E flat, Op. 47.

MR. HENRY LESLIE'S CHOIR.

The first "Subscription Concert" of Mr. Henry Leslie's Choir (St. James's-hall), was of a miscellaneous description. With madrigals and part-songs were intermingled solos, vocal and instrumental, besides an ode and a duet, both new to the audieuce. Spohr's *Ode to St. Cecilia*—for soprano solo and chorus, with organ accompaniment (Mr. J. C. Ward)—is one of the latest, but not one of the most interesting, compositions of the deceased "Altmeister." Mr. Leslie, however, did well to produce it; for whatever Spohr has written ought, as a matter of course, to be heard. The *Ode*, on the whole, was admirably performed, the solo voice part—intruted to that practised singer, Madame Lemmens-Sherrington—leaving nothing to desire. Still it created but a faint impression; nor is it probable that any number of hearings would conduce to make it popular, its inherent dryness being unredeemed by remarkable ingenuity of design, or those occasional bold strokes through which a master declares himself, even in uninspired moments—which were more frequent with Spohr than with any other of the really great composers. Among the new part songs at this concert was one by Mr. Henry Smart—"Waken, lords and ladies gay" ("Hunting song")—as faultlessly written as it is melodious and fresh. This was well given, and applauded, but not encored; whereas a part song by Mr. J. G. Callcott—"The first twitter of Spring," as commonplace as Mr. Smart's is the opposite—elicited an encore, which Mr. Leslie thought proper to obey. Two madrigals by R. L. Pearsall, "O ye Roses" and "Sing we and chant it"—the first prestentious and dry, the last unpretentious and racy, the first by no means well sung, the last sung as well as could be wished—were both novelties to the audieuce, although they have been fer some time in print. "O ye Roses" was listened to with apathy; "Sing ye and chant it" was encored. There were yet two other madrigals, Mr. John Barnett's "Merrily wakes music measure" (if we remember rightly, from *Fair Rosamond*—an opera containing music that ought not so soon to have been forgotten), and John Wilbey's "Stay, Corydon, thou swain." The first, light and pretty, was sung to a nicety; the last, a genuine masterpiece of the old English madrigal school—which stands fairly side by side with the Italian—was by no means so fortunate. True, the madrigal of Wilbye is difficult; but surely Mr. Leslie's Choir should by this time be intimately acquainted with our purest national models, and have learnt at least how to sing *piano* passages in tune. A new song called "The Lark's Message," the composition of Mr. Henry Leslie, was chiefly noticeable for the manner in which it was executed by Madame Lemmens Sherrington, who accomplished the runs and trills and "echoes" in which it abounds with unfailing precision, and who was summoned back to the platform on at the end. Instead of Meyerbeer's *lied*, called "Nella"—which, according to the programme, Madame Lemmens Sherrington was to have sung, to the original German text—the clever lady delighted us, unexpectedly, and in French, with a scene from the last act of Auber's *Le Domino Noir*, terminating with the well-known movement which used to be commonly styled (for what reason is net over clear) "the New Cachouca." Into this scene—besides singing it as finently as could be wished—Madame Sherrington threw a great deal of dramatic meaning, which, however, would have been more effective upon the stage than in a concert-room. A novelty still remains to be mentioned—viz., a duet for women's voices, entitled "The Fairy-haunted Spring"—one of those examples of elegant and finished workmanship for which Mr. Henry Smart is renowned, and which would make even ordinary melodic thoughts net only pass current, but appear attractive. This duet was nicely sung by Misses Taylor and Alice Stanley, two members, we believe, of the Choir. The instrumental solos most to the fancy of the room, to judge by the enthusiastic applause, were M. Leonard's concert-piece, *Souvenir de Haydn*, and Paganini's famous *Witches' Dance*—both played on the violin (pianoforte accompaniment) by M. Lotto, with that brilliant facility for which he is noted, and the last especially a wonderful performance. The "*Souvenir*" of M. Leonard (pupil of De Beriot and Professor at the Brussels Conservatoire), about as bad a concert-piece as any "virtuoso" could possibly select for display, presents the famous melody known as "God save the Emperor"—which Haydn has so ingeniously varied, and so beautifully harmonized, in one of his string quartets—under a succession of phases, the one more uninviting than the other. The *coda*, most particularly, is absurd. M. Lotto, however, has the power to render anything acceptable. The remaining solos were for the pianoforte, the pianist being Herr Blumner. This gentleman ventured upon a "reading" of Beethoven's *Variations on an Original Theme* (in C minor), Op. 36, differing essentially from that of Mendelssohn and other great pianists. In Liszt's bombastic rhapsody on the march from Wagner's *Tannhauser*, Herr Blumner—who appeared innately conscious of his "mission"—was more at his ease, and afforded more unequivocal satisfaction to those who found anything to admire in his peculiar style of play. The concert terminated with "The Troubadour," a part song by Mr. Henry Leslie, who conducted throughout with his accustomed ability. Mr. Leslie accompanied Madame Sherrington in his own song, the other pianoforte accompaniments being entrusted to Mr. J. G. Callcott. Amateurs will be pleased to hear that among the new compositions to be produced in the course of the present series is an anthem for eight-part choir, by Professor Sterndale Bennett.—*Times.*

THE CHRISTMAS MESSIAHS.

The second Christmas performance of *The Messiah*, by the members of the Sacred Harmonic Society—under Mr. Costa's direction, and with the same principal singers—brought as vast an audience, and was quite as successful, as the first. When will *The Messiah* cease to draw? Not till its counterpart appears—and perhaps not then.

The National Choral Society, under Mr. G. W. Martin, have given their first Christmas performance of *The Messiah*, the oratorio with which they, like every other choral body, are the most familiar, and in consequence able to shine to the greatest advantage. Only to mention one among the many choruses given with remarkable precision, "For unto us a child is born"—the most picturesque, perhaps, of all—aroused the feelings of the densely packed crowd of listeners so effectively that there was a general demand for its repetition. The principal singers were Miss Emily Spiller—whose successful *début* at the Monday Popular Concerts no doubt obtained for her the distinction of being invited to undertake the *soprano* music of *The Messiah* at Exeter Hall, and who strengthened her newly-earned position by the manner in which she acquitted herself of a task so confessedly arduous and responsible; Miss Palmer (contralto), Mr. Lewis Thomas (bass)—both well versed in the sacred music of Handel, both competent to do it justice; and Mr. Sims Reeves, who is singing now, if possible, better than at any former period of his career. We have so recently spoken of this gentleman's performance in *The Messiah* (at the concert of the Sacred Harmonic Society) that it is enough here to allude to his superb delivery of "Thou shalt break them with a rod of iron"—one of those pieces, by the way, in which the inspired and kindred touch of Mozart has unmistakably enhanced the original effect which Handel contemplated. Into this fine declamatory air Mr. Reeves threw an energy and fire that took his hearers by surprise, and—in language less sober than conventional—"electrified" them. Resisting, nevertheless, the loud and unanimous call for an "encore," he wisely declined to accede—wisely because the ever increasing interest, which Handel intended should culminate in the magnificent "Hallelujah," was allowed to progress without interruption. An artist (a singer especially) merits praise who can thus sacrifice self-glory to the preservation of a grand and symmetrical design; and Mr. Reeves is just in the position to set so good an example.

The London Cambrian Society held its annual *soirée* at the Music Hall, Store-street, on Saturday. The Hall was decorated with specimens of sculpture, paintings, and various works of a national character. The programme consisted of well-known Welsh airs from John Thomas's collection, sung by a chorus consisting of the members of the Society; and during the evening they sang with much effect "The Harp of Wales," arranged expressly for the society by Brinley Richards. Lewis Thomas was encored in the "Meu of Harlech," and in reply he gave the "Suliote War Song," and sung it with so much vigour that he thoroughly aroused the enthusiasm of the audience. The other vocalists were Miss Eliza Hughes, Miss Camps, and Mr. Elwin. Miss Roberts (a pupil of Dr. Wylde) exhibited much promise in the *Rondo Capriccioso* by Mendelssohn. Mr. Brinley Richards was encored in his Fantasia on Welsh airs, and a similar compliment was paid to Mr. Apthomas and Mr Ellis Roberts for their harp performances. The concert terminated with "God bless the Prince of Wales," by Mr. Lewis Thomas and the members of the Society. The choruses were directed by Mr. William Davies (the sculptor), who officiated very ably as conductor. The President of the Society, Sir Thomas Phillips, was unable to attend the meeting.

Cologne.—On the 8th inst., the Singakademie, under the direction of Herr Franz Weber, gave a performance, with pianoforte only, of Mendelssohn's *Elijah*. At the first *soirée* for chamber music the public had an opportunity of hearing Mendelssohn's violin quartet in E flat major, Op. 12, and that in C minor, No. 4, Op. 18, by Beethoven. Between these two works Herren Lüder Seiss, and Alexander Schmit played. Herr A. Rubinstein's Sonata in D major, for pianoforte and violoncello, Op. 18, a very long and difficult affair.

Hamburg.—The historical concerts of Herr Hans von Bülow have been well attended. His programmes contained no works of very remote date. The oldest were Schubert's Grand Sonata in A major; Hummel's Grand Fantasia in E flat major; and Mendelssohn's Prelnde and Fugue in E minor. More modern composers were represented by A. Rubinstein (Prelude and Fugue in E major), and Dr. Franz Liszt's two concert studies,—the "Spinnerlied" from Wagner's *Fliegender Holländer*, and a Réminiscences of *Robert le Diable*,"

MONDAY POPULAR CONCERTS.

ST. JAMES'S HALL.

ONE HUNDRED AND FOURTIETH CONCERT.

MONDAY EVENING, JANUARY 25, 1864.

FIRST APPEARANCE OF

M. VIEUXTEMPS.

PART I.

QUARTET, in A minor, for two Violins, Viola and Violoncello . . *Mendelssohn.*
M. M. VIEUXTEMPS, L. RIES, H. WEBB and PAQUE.

SERENADE, "Quand ta chaste bercée"—Madame PARepa . . *Gounod.*

SONG—*Mr.* SANTLEY . . . . . *Schubert.*

SONATA, in A flat, Op. 26, containing the Funeral March, for Pianoforte alone—Mr. CHARLES HALLE . . . . . *Beethoven.*

PART II.

SONATA, in B flat major, for Violin and Pianoforte (dedicated to Mlle. Strinasacchi) . . . . . *Mozart.*
M. VIEUXTEMPS and Mr. Charles HALLE.

SONG, "What shall I sing?"—Madame PARepa . . . . *Benedict.*

SONG, "The Stirrup-cup"—Mr. SANTLEY . . . . . *Arditi.*

QUARTET, in B flat, for two Violins, Viola and Violoncello . . *Haydn.*
M. M. VIEUXTEMPS, L. RIES, H. WEBB and PAQUE.

Conductor - MR. BENEDICT.

NOTICE.—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave *either before the commencement of the last instrumental piece, or between any two of the movements*, so that those who wish to hear the whole may do so without interruption. Between the last vocal piece and the Quartet for two Violins, Viola, and Violoncello, an interval of FIVE MINUTES will be allowed.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s.; To be had of Mr. AUSTIN, at the Hall, 28 Piccadilly; Messrs. CHAPPELL & Co., 50 New Bond Street, &c., &c.

NOTICES.

TO ADVERTISERS.—*The Office of* THE MUSICAL WORLD *is at* MESSRS. DUNCAN DAVISON & CO's., 244 *Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as Three o'Clock* P.M., *on Fridays—but not later. Payment on delivery.*

TO PUBLISHERS AND COMPOSERS—*Music for Review must be forwarded to the Editor, care of* MESSRS. DUNCAN DAVISON & CO., 244 *Regent Street.*

TO CONCERT GIVERS.—*No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in* THE MUSICAL WORLD.

The Musical World.

LONDON: SATURDAY, DECEMBER 26, 1863.

A LETTER FROM VIENNA.

To the Editor of the MUSICAL WORLD.

VIENNA, *December* 20.

ACCORDING to annual custom, a concert was given in the private apartments of the Grand-Duchess Sophia in honor of the birthday of his Imperial Highness, the Archduke Franz Carl. All the Imperial family were present. The programme was constituted as follows: "L'Aurora," duet by Donizetti, sung by Mesdlles. Wildaner and Bettelheim; Variations for the pianoforte by Beethoven, played by the blind pianist, Herr Labor. "Le mari au Bal" "La Lettre d'un chinois," sung by M. Levassor; "Ständ chen," by Hoven, and "Das Mädchen nnd der Tod," by F. Schubert, sung by Madlle. Bettelheim; "La Gigue de My Jenny," comic scene, performed by M. Levassor; "Wenn sich zwei Herzen scheiden," by Franz Mayr, and "Wie ist die Erde so schön," by Esser, sung by Herr Ander; "Le Monde tel qu'il est," and "La Lettre d'un Etudiant," executed by M. Levassor; Schubert's "Ständchen," and Mendelssohn's "Spinnlied," played by Herr Labor; "Da Bua in Wigl Wagl," and "Da Bua leidt's nit," two Austrian songs, sung by Madlle. Wildauer; "Später und gleich," trio by Banmann, sung by Mesdlles. Wildauer, Bettelheim, and Herr Ander; and "Le Conteur Marseillais," performed by M. Levassor.—At the Imperial Operahouse, *Die Zauberflöte* was performed on the 72nd anniversary of Mozart's death. The 88th anniversary of Boïëldieu's birth was celebrated by a performance of *La Dame Blanche;* the 93rd of Beethoven's, by a performance of *Fidelio*, and the 77th of Weber's, by a performance of *Oberon.*—Complaints both loud and deep are heard almost everywhere about the salaries received by Herren Ander and Beck, which, it is asserted, are disproportionately high, considering what these gentlemen can do. Herr Ander is never to be relied on, in consequence of ill-health; and, according to a German critic, he must be handled as tenderly as a new-laid egg, if the management would have him sing seven or eight times a month. Herr Beck receives a salary of 18,000 florins; but people do not care about seeing the Flying Dutchman, reproduced, now under the form of Talramund or Camoens, now in the semblance of Don Jnan or Figaro; and yet there is a chance they will be obliged to do so as long as Herr Beck is engaged, for the Flying Dutchman is the mould in which all his impersonations are cast. The engagement of Madlle. Liebhardt expires at Easter, and she will not enter on a new one—at least such is her present determination—at less than an annual salary of 13,000 florins. It is not probable, however, that the management will raise her present salary, which is 10,000 florins a year; and, therefore, unless Madlle. Liebhardt comes down in her demands, she will soon cease to be a member of the company. —There is a decided scarcity of good singers at the present moment in Germany. This is attributed, however, not to the rarity of persons possessing fine voices, but to the deficient snpply of good singing-masters or singing-mistresses—that is to say, "professors" who have received a sufficient musical education themselves to be able to teach others. A German writer on the subject enquires who are the teachers of singing at the present moment in Germany. According to him—for he answers his own question—they are a motley lot, consisting of persons of the most opposite callings, and comprising portrait-painters, commercial clerks, unsuccessful choristers, schoolmasters, etc., etc. Not a very promising catalogue, certainly. With the exception of Herren Salvi, Proch, Mulder, Wolf, Lewy, Hanptmann, Mesdames Bockholz-Falconi, Marschner, and Possy-Cornet — still according to the writer already cited—there are very few teachers of singing who know much about the art they literally "profess." The majority are ignorant of the very rudiments of it. While one of them will pronounce a voice a high soprano, a second declares it is a decided contralto, and a third, recollecting the old adage: "*in medio tutissimus ibis,*" maintains it is a mezzo-soprano. As for the system pursued by these vocal empirics, a faithful description of it would be incredible, were it not substantiated by proofs innumerable. Examples are plentiful of would-be Marios, Tamberlikes, Pattis, and Luccas, having "got up" four or five parts without being able to sing the scales. No wonder that there should be so many failnres among the aspirants for vocal honors at the opera-houses of German capitals, and that managers should be hard-pnshed to find young artists qualified to replace those veterans whose failing powers warn them to quit the stage and concert-room.—As yet neither the members of the "Hofkapelle," nor those of the orchestra of the Imperial Opera-house have

taken any steps to get up a performance in memory of Mayseder. Herr Laub is the only artist who has done anything to show his respect for the deceased musician. At a concert given on the 3rd inst., Laub introduced a quintet, the last composition Mayseder ever penned, having completed it only a short time before his death.—Schumann's music to *Manfred* was recently performed in the Redoutensaal, and well received. A concert was given in the same locality, on the 6th inst., by Herr von Bach, brother of the ex-minister of the same name, who is now ambassador at Rome. His own compositions in the programme were a Symphony in A major, two choruses for the drama of *Spartacus*, and the music to Hebel's *Nibelungen*.—Herr Joseph Hellmesberger has succeeded Mayseder as "Violin-director" in the Imperial Chapel.

"VALE" (*aus* Berlin).

SIGNORA SOPHIA DALL' OCCA-SCHOBERLECHNER, one of the most distinguished operatic singers of modern times, we learn from the *Niederrheinische Musik-Zeitung*, died recently in St. Petersburgh. She was the daughter of Philip dall' Occa, and was born at the above capital, in 1809. When still exceedingly young, being only in her eighth year, she sang, on several occasions, with much success, in private houses, and subsequently at public concerts, becoming, after her voice was fully developed, one of the best and most popular vocalists of her day. A good judge of musical matters thus describes her when at the height of her powers:—"She possesses a chest of bronze, a silver voice, golden talent, and brass daring, combined with triumphant success." Another writer said of her, when she was passed thirty:—"Her professional talent is not the only flower in the garland of her good qualities, for, in addition to that charming tone-flower, she possesses an extraordinary knowledge of languages, a joyous disposition, and a graceful and pleasing manner, which cause her to shine like a real gem in the social circle, while, in serious conversation, she astonishes her hearers by her penetration and correct judgment. Her kindly heart is never more at home than when there is an opportunity of bringing young talent into notice. In fact, Signora dall' Occa Schoberlechner must be classed among the most distinguished members of her sex, not merely in a professional but in a moral and intellectual sense."—In 1824, she married the well known pianist and composer, Herr Franz Schoberlechner, of Vienna, who was then giving concerts in St. Petersburgh. In 1831, when the season of the Italian company was concluded, she proceeded to Italy, where she speedily became one of the most eminent vocalists. In 1832, she sang at Bologna, with the famous Malibran, with whom she divided the palm of public favor. In the course of a few years, she became *prima donna* at the Scala, Milan, where she sang on the occasion of the coronation of the Austrian Emperor, a convincing proof of what a leading position she held among the singers of Italy. Her style belonged to the special school of art represented in Italy by Pasta and Grisi. She sang recitative inimitably; her phrasing and *portamento* were classical, and all her passages executed with correctness and fluency. Her annual salary at the Italian Opera, St. Petersburgh, was 20,000 roubles. In 1833, she was engaged at the Italian Opera Vienna, where she created an immense sensation, as she did, also, in 1838. Since then, she resided at St. Petersburgh, where she was left a widow in 1843.

M. JULLIEN'S CONCERTS.

M. Jullien's concerts are over. At the last—on Saturday, the conductor's benefit night—there was an unusually crowded attendance, although the programme comprised no novelty except a spirited quadrille called *Turturette*, prepared by M. Jullien for the occasion, and received with favor by the "Promenade." Two choice bits of classical harmony from Beethoven—the *andante* from the 5th Symphony (C minor), and the *allegretto* from the 8th (F major)—were pleasing ingredients in a musical banquet, for the most part of a light and ephemeral character. The whole entertainment—including the new masterpiece, *The Great Congress* (which has been played all the week), and the selection from M. Gounod's *Faust* (which has been played all the season)—was lively and agreeable, the solos for cornet (Mr. G. Tyler) and flute (Mr. Svendsen—from the Crystal Palace), and the singing of Mademoiselle Volpini, so full of intelligence, vivacity, and charm, enhancing while varying its attraction. Mademoiselle Volpini has, indeed, been a treasure to M. Jullien, who might have looked in vain, abroad and at home, for one more exactly suited to his purpose. This extremely clever lady has every qualification to win favor with a large mixed audience; and it is no little to her credit that whether she is singing the *bolero* of Signor Arditi ("Leggero invisibile"), "the First Violet" of Mendelssohn, or the quaint ballad of "Comin' thro' the rye"—to single out three examples of styles that possess no features in common—she is equally at her ease and has equally the secret of enchanting her hearers, who are never content unless she sings all her pieces twice. The overture was Herold's light and sparkling *Zampa*. During the week M. Jullien has adhered to the principle which so honorably distinguished his father—that of enlivening (we use the word advisedly) his concerts with as much sterling music as possible. Thus, at different intervals, we have had no less than four great symphonies entire—two by Mozart (the E flat and the "Jupiter"), two by Mendelssohn (the "Scotch" and the "Italian"); and these have been admirably played by the splendid orchestra over which it is M. Jullien's enviable privilege to preside. In conclusion we may fairly congratulate M. Jullien on the success of this, his first public essay, a success well earned, inasmuch as his concerts have been conducted with uniform spirit and liberality—the engagement for nearly the entire series of so brilliant a solo performer as Signor Sivori (to cite no other instance), affording alone sufficient proof of a determination to endow them with a high and attractive character.

MR. JOHN CHESHIRE, the well-known harpist, gave a concert at the Pimlico Rooms, Warwick-street, on Wednesday evening last. This being the first concert given here since the inauguration of the new Institution, when a *Soiree* took place at which Mr. J. Balsir Chatterton, Mr. W. H. Holmes, and Mr. John Cheshire, assisted, a large audience was anticipated. I regret, however, to say that this was not realized, which, considering the talent Mr. Cheshire had provided, is, to say the least, remarkable if not discouraging. The artists were—vocalists: Miss Banks, Miss Palmer Lisle, Mr. Montem Smith, and Sig. Nappi; instrumentalists: Mr Benedict and Mr. Arthur S. Sullivan (pianoforte); Messrs. J. Balsir Chatterton and John Cheshire (harp). Miss Banks sang Mr. Sullivan's "Where the bee sucks," and Benedict's ballad "Scenes of my youth," both of which pleased infinitely by their feeling and legitimate vocalization. Mr. Montem Smith gained an encore in his second song, an "Old Maypole song." Miss Palmer Lisle, though suffering from indisposition, sang effectively two songs, one by Mr. Henry Smart, and the other by ——. Signor Nappi won another encore in Rossini's "La Danza." Mr. Benedict created a *furore* by his performance of his Fantasia "*Erin*," and was heartily recalled. Mr. Cheshire performed three harp solos, two of which were vociferously redemanded; he also joined Mr. Balsir Chatterton in John Thomas's duet, "Scenes of Childhood," No. 1, which, as usual, produced a marked sensation. In fine the whole of the concert passed off admirably, and Mr. Arthur S. Sullivan deserves comendation for the musician-like manner in which he officiated as conductor.—*From a Pimlico Correspondent.*

ROYAL ACADEMY OF MUSIC.—The competition for the Westmoreland Scholarship and Potter Exhibition took place at the Institution, on Monday, 21st inst. The following Professors composed the Board of Examiners:—Mr. Charles Lucas (chairman), Messrs. John Goss, F. R. Cox, G. A. Macfarren, H. Blagrove, W. Dorrell and Walter Macfarren. The candidates elected were, for the Westmoreland Scholarship, Miss Emily Wynne; and for the Potter Exhibition, Mr. Ridley Prentice. The following candidates were specially commended:—Misses E. Pitt, S. Neighbour, E. McDonald, and E. Wolfe; Messrs. T. W. Walstein and G. E. Bainbridge.

LETTERS TO THE EDITOR.

BRIDGMAN—(J. v. BRIDG(E)MAN.

SIR,—Will you obligingly inform me if the Mr. J. V. Bridgman, "an amateur," who "opened" a concert at Edinburgh, "with a duet on airs from *Lurline*, for pianoforte and harmonium, excellently played," (see No. 51, Vol. 41, *The Musical World*)—will you obligingly, I repeat, inform me, if the Mr. J. V. Bridgman, "an amateur, who opened," &c., "excellently played," is the Mr. J. V. Bridgman who adds so highly to the enjoyment of your numerous readers, by his contributions (I speak in a literary, not a subscribing or pecuniary sense) to your talented periodical? I had a confused notion that your Mr. J. V. B. spelt his Bridgman with an "e" after his "g"—thus: Bridg-e-man. If so, why did he play the airs from *Lurline* without the "e" in his name. I also wish particularly to be informed how Mr. J. V. Bridgman (or Bridgeman) managed to play a duet, "played exceellently"—because the idea of a man, however talented, playing a duet, sounds very like the idea of a man singing a chorus, or of one fiddle playing a septet—an advancement in musical art as yet unattempted by even the most daring, and one which I do not think the public would sanction by its approbation. I once heard a man, at a music hall, sing a duet; but he was a double-voiced performer, and reckoned a curiosity because he could imitate the *alto* of a female and the *basso* of a male; but I was disappointed and never wish to hear him again—for this reason: I naturally expected he would sing both the double-voiced parts at once; but he didn't, and as his imitation of the female was forced and not much like a female, and as his male tones were far from pure or pleasing, I was not amused, and consequently not satisfied with this most unpleasant exhibition. But if Mr. J. V. Bridgman (qy. Bridg-e-man) can really play a duet on the pianoforte and harmonium, I should very much like to be present at his next concert, because, from the size of the instruments the display must be most surprising, and of course great allowances would be made for any lack of digital correctness of aim. This favor will oblige your admiring friend, DOUBTFUL.

N.B.—Please to remember the "e" after the "g," and especially if the J. V. B. at Edinburgh is the same gentleman as the J. V. B. on your staff of critics, &c. Or are they related, and if so, how long, and where? It is a bet.

THE DEATH OF NELSON.

D. M. would feel greatly obliged to the Editor of the *Musical World* if he would kindly ask Mr. Sims Reeves to sing "The Death of Nelson" at the approaching Volunteer Concert, on Jan. 5th. D. M. is most anxious to hear the great tenor in that song.

[Perhaps D. M. would ask the great tenor himself.—ED.]

TO DISHLEY PETERS, ESQ.

SIR,—When you *have* asked the question referred to in the letter you, last week, did me the honor to address to me, I shall be happy to answer it—at least, if I can. At present you leave me in a complete fog, distilled from a mixture of Wagner, my soups, and *Morte Arthure*, through which I can see neither my way nor your meaning,

and I am Sir, obediently yours,
HENRY SMART.

ENGLISH OPERA ASSOCIATION.

SIR,—Having read Mr. Rippington Pipe's excellent letter, in your impression of the 12th, I write in order to ease this gentleman's mind as to the "Administrative Powers" of this Association, and to inform him that on the 7th December, the prospectus, as it will be published in a few days, was agreed upon, by the Board of Directors. No professional name will be found in the Direction. The Directors, while taking advantage of the highest professional talent, will hold themselves entirely unfettered in its employment. I must ask Mr. R. P. to await the publication of the prospectus ere forming an opinion, feeling satisfied that when discussed, his fears will prove groundless.

I am, Sir, Yours faithfully, MARTIN CAWOOD.

Temporary Offices—69 *Regent St., Dec.* 23. *Secretary.*

[If we are favored with a copy of the Prospectus it shall be forwarded without delay to Mr. Rippington Pipe.—ED.]

MUSIC RECEIVED FOR REVIEW.

HAMMOND & Co. Allen, (G. B.)—"Deliver us from evil." Favilli (Fabio), "La Remembranza." Hatton (J. L.), "The gallant knight." Smart (Henry), "Poor Jack Brown." "The moon of merry May" and "The fairy-haunted spring." Gung'l (Josef), "Die Grüfenberger." Turner (Bradbury), Sacred cantata, "Thy kingdom come."

LONSDALE.—Brown (Robert), "Rudiments of Harmony and Counterpoint."

HOVELLO.—Dunstan (J. Martin), "Movements for the Organ."

DR. FOWLE (Winchester).—Fowle (Thomas Lloyd), "Parochial Anthems."

TO DISHLEY PETERS, ESQ.

MY DEAR PETERS,—Whatever else you may be, you are surely a master of words. Not of words—mere words, only;—far be it from my thought and me to deal out, as it were, any back-handed cuff to your (I dare say, but don't know) undoubted powers of action, reaction, and every other sort of *vis viva* known to dynamics;—but still *words*: Peters, words. You have already said of yourself that, as to music, you pretend to nothing beyond a timid peeping-in through the chinks of the temple's gates. Perhaps this is but a Peterian manner of speech. Perhaps it is a native utterance of that modesty which so interestingly adorns your character. However, to waive speculation in favor of fact, you are, if nothing else, a master of words—no doubt of it: an ambulating vocabulary, not to say, a bi-pedal polyglot dictionary, a day's march beyond denial.

This being so, I want your opinion on a matter of words. *Par example*, give me leave to open you (only with a paper-knife, of course) at the word "humbug." Advise with me, now. Is it a becoming word, or the *best* becoming word in our language, to apply to the thing signified? I have an inward consciousness that it is not a pretty word. It looks like a compound, of which neither of the disjuncts is fragrantly suggestive. But has it an English synonyme less shocking to the ear, yet of equal strength and veracity? Doubtingly, I wait your answer, which, of course, cannot come until next week; and, meantime, must use the word for want of a better.

You say you are not intimately mixed up with musical art. On that let us shake hands and congratulate ourselves. Yet, to write much on a subject, which you do, you must have seen much—which I conclude, or invented more—which I don't believe. Secondly, then, Peters, while waiting your ponderous decision about words, let me—pleasantly, as it were, and just by way of passing the time—invite your opinion as to some of the things they represent.

What think you, then, of the many and various humbugs, great and small, that go floating about the surface of our home world of music? To leave the major humbugs for a more convenient season, let us chat together awhile about some of the smaller fry—much the more numerous, and, to my thinking, the more vexatious part of the tribe. Being, like you, quite beyond the "professional" pale, I often look with wonder—certainly not "admiring reverence"—on the trumpery audacity of the things themselves, and the patience with which they are tolerated. Thus, looking I am always reminded—after taking off my hat to a frightfully old similes—of a vast and seething *pot au feu* well stored with all the materials of some of the best soup in the world, through which, with much bubble and froth, rises to the top a persistent stream of worthless fatty refuse. Now, in any "well regulated establishment," the cook would be at hand to skim off every particle of this unctious rubbish as fast as it rose, and consign it to the grease-box of oblivion, or any other that best suited him. But, unfortunately, here, the cook is absent from his post; and so all that is most abominable is allowed to contaminate the whole visible mass of the *potage*, while the choicest viands below are yielding up their extremest juices to all but no purpose. Now, why should the public be content to swallow this odious compound? Is it because they pay little for it, and think they get their money's worth?—which, generally, they don't; or have they so little discernment as not to know vile greasy broth when it steams rankly under their noses? It is for you, Peters, or some such master as you, to come to the rescue hereanent, and, right manfully shouldering your dialectic ladle, to skim off all this foul dross, and cast it into the very middle of Gehenna—if your arm be strong enough—so that, henceforth, good soup shall be good soup, and the lawful sixpenny basin thereof shall be no longer more than half a shan.

But we are chatting about *small* humbugs, are we not? Then, why make so much fuss about them? say you. Well, perhaps, I scarcely know,—except that small nuisances are just as irritating as big ones, and much more easily swept out of the way. Fleabites are small things; so are scratches, pimples, warts, and the like; but they are none the less bodily worries and disfigurements, and the sooner we are rid of them the better. And, very seriously, do I believe that these small impostures—these sores on the "professional" body—have much to do with the contempt in which that body is said to be held; and the sooner they are scraped off, even

with the first potsherd that comes to hand, the sooner will English musicians lose the sense of being cold-shouldered by their own countrymen, and sneered at by foreigners.

To begin with, then,—*Place aux dames.* Why will so many of my singing countrywomen persist in dubbing themselves "Madames," and "Signoras," and so forth? We can all understand "Madame Sainton." Miss Dolby married a Frenchman; therefore, by all the proprieties, is she "Madame Sainton." "Mrs. Sainton" would neither sound pretty, nor be right. But how about any one *née* Jones and *marée* Toupkins? What has "Madame" to do in this, I will suppose, very charming, instance? Can there be some hopeful faith in the magic of *words*, and that an outlandish prefix can cause bad English singing to be accepted for good foreign ditto? Is the public really taken for such an ass as this? There once was a story of old Rothschild, who, hearing that one of his confidential clerks had thought fit to change his name for one more genteely un-Hebraic, angrily addressed him with: "So, Mr. —, you have changed your name!—Tell me, sare, can you *change your nashe?*" I fear the moral of this anecdote fits somewhat tightly on the ladies in question. There is an uneasy consciousness of inferiority shining right through this very transparent attempt to pass off a home-made article under a foreign name. In plain phrase, it is one of those small "humbugs" which I much deplore to notice. Were I consciously a great artist I should rejoice to be known for an Englishmen. In this feeling true of everybody? If so, the sham "Madames" who offend me have no escape from the embrace of a dilemma. Either they are ashamed of their own singing, or they think the public are ashamed of them. In neither case can a "Madame" help them, unless to add the vulgarity of a falsehood to a confessed inferiority in art. For my part I could cheerfully endure the bad singing of Miss Jones, and even applaud her, if she did but promise me to *work* modestly and hopefully to the end of singing well at some time or other: but a full-blown counterfeit Signora I feel to be something that no amount of custom can ever teach me to abide.

Oddly enough, too, the *opposite* practice seems to be making way with the best of the foreign professors, who for our instruction have deigned to grant us their permanent presence. Thus we hear of "Mr. Benedict;" and even the great Neapolitan *bâton*, who does such admirable justice to opera at Covent Garden, and so queerly diverts himself with oratorio at Exeter Hall, has, for years past, subsided into plain "Mr." Costa. I suppose these gentlemen find it creditable, or agreeable, or profitable, to adopt an English custom, or they couldn't do so. Why on earth should any class of English musicians think it becoming to do otherwise?

I have not half finished my catalogue of small humbugs, but am now as tired of writing as you must be of reading; and so, Peters, for the present farewell. ABRAM P. POTTS

Corner of Epping Forest, Dec. 16, 1863.

GAETANO FRASCHINI*

Sig. Gaetano Fraschini, the tenor, at present the hero of the season at the Italian Operahouse, Paris, was born at Pavia, in 1817. He received a careful education in the house of his parents. When approaching manhood, he commenced the study of philosophy at the University of his native town, and was always a very hard working and zealous student. The death of his sister, to whom he was tenderly attached, suddenly plunged him into deep grief, and, from that moment, he lost all interest in his studies, without making up his mind to pursue any other career, least of all that of the stage. One day, he happened to call on his acquaintance, Felice Moretti, a talented composer, who died prematurely, Moretti had just written a *Requiem* which was to be performed, shortly afterwards, in the Cathedral of Pavia. A singer was, at that moment, trying over the "Incarnatus" in the *Requiem*, and Fraschini was so affected by it, that, when the singer had left, he also endeavoured to sing it. Surprised by his beautiful, fresh voice, Moretti sprang up, exclaiming: "My dear friend, you must do me a favor."—"What is it?"—"You must sing my 'Incarnatus' in the Cathedral."—"What are you thinking about? I do not know a single note of music."—"No matter; let me manage all that. The performance does not come off for a fortnight, and long before then you will be master of what you have to do!" The idea was too beautiful, too poetical, too charming to be rejected. Fraschini could not resist any more. A fortnight afterwards, he sang the "Incarnatus" in the Cathedral in so wonderfully beautiful a manner that everyone turned towards the choir whence the magnificent voice proceeded, and enquired who was the possessor of so enviable a treasure. The impression produced by the young singer was so profound, that the Director of the Choir sent for him, earnestly advised him to devote himself entirely to music, and, at the same time, offered him the place of a chorister—a place Fraschini has not yet given up, and of which he never speaks except with a feeling of noble pride. He now began, under Moretti's guidance, to apply himself heart and soul to singing. He studied the best models, and continued to improve himself, until he thought he was fit to try his fortune upon the stage. With all his magnificent powers, and all his natural advantages, he was so modest, however, as to appear as second tenor in his native town, where he was engaged, at an insignificant salary, for the Carnival season of 1837. He next sang in the opera of *Belisario* with the most brilliant success, and, from that time forth, commanded not only the attention of the public, but even still more that of managers, who all rushed after so splendid a specimen of a tenor. Pavia at once engaged him for the next spring season, as did, immediately afterwards, Vicenza, and then Venice, Padua, Piacenza, Milan, Turin and Naples. His reputation as one of the first tenors of the day reached Paris, London, and Vienna. In the last mentioned capital, his services were secured for the Italian operatic season of 1844—45, and, also, subsequently. Fraschini's voice is one of the most beautiful it is possible to hear. He takes every note from the low *a* to the high *b* flat, with ease and from the full chest. His voice possesses a metallic character which though vigorous goes to the heart. His style is simple, noble, and truly dramatic; not insipidly sweet but yet agreeable; not lacrymose, but yet touching; not screeching, but yet penetrating. He married, several years ago, Clotilde Ronzi, only daughter of the celebrated *prima donna* of that name. Off the stage, Fraschini is a most amiable man, modest, educated, and an agreeable companion.

* From the *Niederrheinische Musik-Zeitung.*

M. JULLIEN'S BAL D'OPERA.—The *Bal Masqué*—we beg pardon, the *Bal d'Opéra*—which was—the Gun on Monday night at Her Majesty's Theatre—was a very splendid affair, worthy indeed the most brilliant days of the "Promenade Concerts," of which it used to form a pendant. The decorations and embellishments, under the superintendence of Madame Jullien—whose taste and judgment in these matters are not to be surpassed—were of the richest and most striking kind; while the general arrangements, under the same able direction, were all that could be desired. The orchestral consisted of 110 performers, comprising, of course, M. Jullien's entire band, with reinforcements. As no Masked Ball had taken place for several years at any theatre, even when Promenade Concerts were given, many imagined that the public had lost its old taste for such exhibitions, and prophesied but an indifferent attendance for the new *Bal d'Opéra.* Never were prophets more utterly out in their vaticinations. The crowd was enormous, too much indeed for comfortable dancing; and had not the regulations been excellent in every respect, and the stewards most polite and zealous, difficulties almost insurmountable would have presented themselves at every turn, or rather every no-turn, to the waltzers, polkists, quadrilists, and deux-temptists. The costumes for the most part were good, although the interdiction against the admission of harlequins, clowns, and pantaloons somewhat robbed the ball of its picturesque and, as it were, Christmas and pantomimic appearance. Dancing was kept up to a late hour, the only serious interruption occurring about one o'clock when an inglorious rush was made to supper. On the whole the *Bal d'Opéra* was a great success—so great indeed as to ensure its return next season.

A CONUNDRUM GUESSED WITH A VENGEANCE.—Even Napoleon, in his most despotic hours, never locked up persons who made game of him. Not so the agent of President Lincoln. Joseph Johnson, a private in the 12th Connecticut Regiment, was sent to one of the prisons in New Orleans for 60 days, for making a false answer to a conundrum. The conundrum was—"Why is the President of the United States like an owl in the day time?" The true response is, Because he's always A. Blinken" but the answer, which led to Johnson's arrest, was—"Because he's a——fool,"—*Manhattan.*

THE NINTH SURREY RIFLES.*

Of Rifle Corps I fear there's not a few sick,
But pockets *rifle* we in *cause* of music:
A good *cause* too, '*cause why?* Is't not confest
That music's potent in the human breast
So—? something or other—I forget the rest.
Ladies and gentlemen; boxes, gallery, pit,—
You know that brevity's the soul of wit;—
Suffice it then, that he, who here appears,
Claims your attention, stalls; *boxes, your ears.*
Some, as you know, was not built in a day,
Nor without *Capitol*;—our band can't play
Unless we have the wherewithal to make it;
(That hint is pretty broad,—I hope you'll take it.)
If we've no funds how pitiful our case is!
For *trebles* e'en must rest upon some *basis*,
But basis we can't have except you say
You'll always help us as you've done to-day.
We must have *tin*, I tell you, for alas!
Our very instruments are made of *brass*.
You ladies won't refuse your aid, I'm sure,
To buy such harmless "instruments of war,"
And to provide our band with caps and coats,
Because you know you'll be repaid in *oats*.
'Tis said that "rolling stones no moss collect,"
But rolling *tones* are all that we affect;
Those *tones* full many a *flinty* heart have moved.
Under our present leader we're improved
In tune and time (our band long may he grace!
We can't help keeping *time* while keeping *Peace*†),
But Peace must *be* kept, and you see that's *why*
We come before you and for "largesse" cry,
And if we're ever called upon to fight
In earnest, think of what you're done to-night,
Think what our valour from our music gains,
We must *pull through* with such inspiring *strains*.
And now a brief apology to find
From us, as actors, to our audience kind.
By taking for the *deed* the earnest *will*
You *will indeed* with pride our bosoms fill;
And, don't forget, if prone to be exacting,
That soldiers ne'er are proved such till they're "*acting*,"
Thus as you see we're up to any pranks
To show that art like love must level ranks.
I'll cease *my* noise, now you shall hear the bands;
Please keep time for them, *keep it with your hands!*
(Indicating applause).

* Address spoken on the 3rd Dec., 1863, at the amateur performance at the Richmond Theatre, in aid of the Band Fund of the IX. Surrey Rifles, written expressly for the occasion by ARTHUR C. BLUNT.

† The name of the Bandmaster.

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